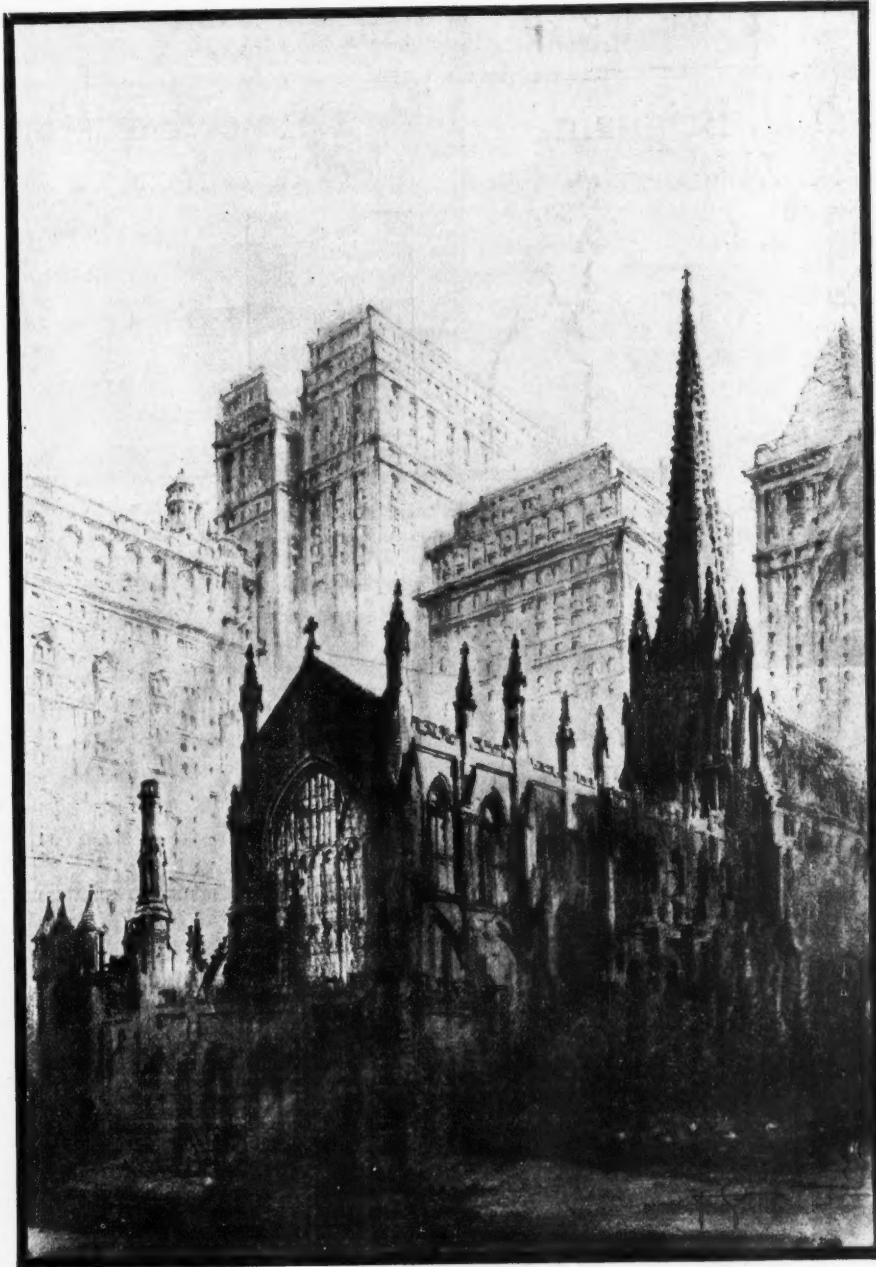


The AMERICAN ORGANIST



JANUARY 1926

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R v9 1926

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Out from the school of vocal counterpoint stepped Thomas Ford in the fifteenth century with this lovely lyric melody. The arrangement by Dr. Matthews gives the tune to a Baritone Solo against a humming choral accompaniment, harmonized rather freely.

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Repertoire and Review

Prepared with Special Consideration to the
Requirements of the Practical Organist
in Concert, Church, and Theater

AN ILLUSTRATED GUIDE FOR PURCHASERS

ARTHUR FOOTE: ORIENTAL SKETCH, six pages of descriptive music which we can index by illustration 1288, which is a later version of the opening theme. The mood of this theme is developed, it grows into an oriental drama of its own, with the technical mastery everybody knows its



Composer exemplifies; but to this is added a measure of conservative inspiration that makes an artistic entity of the piece. It is not difficult but deserves the hand of an artist; the Composer shows better intelligence than most of his fellows in that there is not one register suggested for the entire piece; all suggestions are confined to dynamics and tempo. The practise of being so limited in one's own acquaintanceship among organs that one believes registration can be definitely suggested in a printed piece, is responsible for the criminal registration heard from so many organists, young and old. The piece is fine for concert and theater; appropriate also for part of an extended prelude. (Schmidt 1923, 60c)

F. FLAXINGTON HARKER: NUIT D'ETE, six pages of rather idyllic melody showing inventive efforts and a good degree of musical charm, over the usual pedal and



lefthand parts. The middle section uses the downward arpeggio with a top melody that is genuinely pleasing; it makes a lovely bright spot in the middle of the rather restrained main melody. It is easy to play, shows good musicianship, ought to be interesting to an audience if good registration is used. For the church it will make an appropriate evening postlude or prelude; in the theater it can be nicely used for idyllic scenes; on the concert program it hardly claims a place. (Flammer 1923, 60c net)

MARIE JOHNSTON: BARCAROLLE, four pages transcribed by Mr. Everett E. Truette; an attractive piece of melody, rather two attractive musical bits that will appeal to all audiences. The Composer ran out of ideas for the first contrast theme and made the error of turning to the relative minor—always a flat failure and evidence of its acknowledgment—when it would have been better to have waited for the necessary inspiration to match the loveliness of the opening melody. To atone for this bit of dryness there is a third melody of charm, so that we might cut the minor section, insert this third melody instead, thus playing it twice and the main melody three times; our congregations, our audiences will appreciate the operation, and it will serve us well by giving us an easy piece of musical beauty upon which to feed our starving public. If you do not object to the transcription family, by all means get this number. (Thompson 1910, 50c)

HERBERT LESLIE: OUR YESTERDAYS, transcribed by Mr. Mason Slade, with special reference to unit instruments, and rather burdened than helped by printed indications of exactly what fingers a two-year student should use on each note. It is an attractive melody of the current ballad type and will please an audience; public performance "for profit" is reserved—which is a good thing for the protection of the rights of composers and publishers, though more applicable to jazz bands and distinctively concert and vaudeville artists than to organists. Organists hardly have a chance to perform anything for what we might call real profit. Too bad, but too true. (Forster 1918, 60c)

HENRI LIBERT: VARIATIONS SYMPHONIQUES, eighteen pages of the real thing by a Composer who is already greatly loved and almost famous in America. A Passacaglia with another name. Rival of Bach's? No, but a very attractive and musical thing none the less. It is recommended to every professional organist. The theme could have more life, without being damaged; but after the bare announcement we forget that lack, since it is covered entirely by the manual parts. Like Bach's, it opens gently, mildly; and again like Bach's it grows, and grows, and grows, until we have a mighty climax—though the upbuild is not so continuous, not so definitely planned as Bach's. Throughout the effort is to create interesting and worthy organ music; and the Composer is successful. He has refrained from covering the staff with notes; his writing is clean, fluent, convincing, musical. A concert artist will make a big success with it. It is difficult, but not greatly so. There is nothing of the modern tendencies to sacrifice everything for newness; rather it looks as though it were written before newness became the insane fad. Certainly there is no ugliness in it, as there is in much of the modern stuff. It is a very welcome addition to organ literature. (Lemoine 1925)

SCHUBERT: UNFINISHED SYMPHONY: FIRST MOVEMENT, transcribed by Mr. Edwin H. Lemare, eight pages of easy music by one of the masters of music-making. Every music lover knows the theme of this UNFINISHED FIRST MOVEMENT; the whole work is known more by this beautiful theme than by anything else. The special Lemare transcription is worthy because of its simplicity which brings it within easy reach of all players who like to present good things but whose limited technic does not open the full realm of literature to them. Purchasers will be pleased to find no difficulties when they take it to their organs. (Ditson 1925, 50c net)

TCHAIKOWSKY: NUTCRACKER SUITE: DANCE OF THE REED FLUTES, transcribed by Mr. Edwin Arthur Kraft, five pages of delightful concert music, five whole pages of musical beauty, five whole pages of most wholesome exercise for the fingers. What sort of a reformation of salaries would follow, were we to set pieces like this for our pupils to use as training materials instead of the deadly stupefying stuff we usually assign as exercises? Truly the present and coming generation of organists are going to be vastly superior to their fathers. A piece like this cannot be used in church, but it has its use in the theater and in the concert program; it is not really difficult, and so musical that it will be fun to work on it. (Schirmer 1924, 40c net)

Church Music

Prepared with Special Consideration to the
Requirements of the Average Chorus
and the Quartet Choir

AN ILLUSTRATED GUIDE FOR PURCHASERS

F. LESLIE CALVER: "KEEP YOURSELVES IN THE LOVE OF GOD," 6-page anthem for unaccompanied quartet or chorus, not very difficult. The writing is good, with in-

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terest enough in all four parts; add a good interpretative plan to the work, and a good effect can be produced. (Schmidt 1925, 12c)

T. FRED. H. CANDLYN: "TANTUM ERGO," "Lowly now before Him bending," 6-page anthem for unaccompanied chorus or quartet, churchly, easy enough to sing well, beautiful in reserved musicianliness, but not tuneful as congregations will look for it; therefore the choir-master must drive for other means of effectiveness—which the anthem easily presents. Fine for beautiful church edifices where everything is in keeping. (Ditson 1924, 12c)

W. RALPH COX: "THOU WILT KEEP HIM IN PERFECT PEACE," solo for high and low voices; an easy number, graceful melody, churchly style, good vocal writing; something that can be used intelligently to carry a message convincingly. The opening melody is smooth and reposeful, the contrasting middle-section melody is vigorous and commanding; the two combine to make a well-written musicianly song worthy of use. (Schmidt 1922, 60c)

GEORGE HENRY DAY: "INCLINE THINE EAR TO ME," 12-page anthem for chorus, using occasional passages of 3-part writing for both men's and women's chorus, with solo snatches, and excellent variety of treatment. So at last we have a real musician's and musical setting of a text that is known chiefly for its soothing little setting of some years ago. It opens in E-flat minor with a short prelude, then the theme, given to men's voices and immediately to



full chorus, as shown in illustration 1293; the reader can get from the three measures shown, the opening passage as well. This material is built upon successfully, rather masterfully, with restrained hand—the real climax is reached masterfully. Later the organ lightens itself to arpeggio style in a mild way and gives the voices greater



clarity. In the middle is a very lovely melody built entirely upon its first opening sentence, again showing the Composer's mastery of the technique of writing; we show this also. Following it is a fortissimo theme, one note to the measure, against brilliant but simple organ materials. Then some counter-point, and some further brilliance and bigness. It is recommended to all chorus choirs because of the musicianliness as well as the musicalness; it is a genuine contribution to church literature. Not difficult for a hard-working choir. (W-S 1925, 16c)

WILLIAM ARMS FISCHER: "LET US WORSHIP," a "Biblical anthem for minister and choir," 17 pages of music, reading, singing, accompaniment, etc. that require the cooperation of minister and organist. Only a chorus can do it correctly; it is not difficult. Here is something new for the church world, which we heartily endorse. The first question is whether or not the minister's cooperation can be counted upon; if so, then get sample copies of the four Biblical Anthems of Mr. Fischer and take your pick; or

take a blind choice and you will not be disappointed, for all are worthy. Here we have a new form of conveying the same old message of good thinking and good living; there is everything in favor of the adoption of these Biblical Anthems. (Ditson 1925, 25c)

J. HENRY FRANCIS: "O LOVE DIVINE," 5-page anthem for chorus or quartet, opening with a pretty melody for contralto nicely set to make interesting church music. This melody is then harmonized without accompaniment, and then we have a tenor solo for the contrasting theme. A rhythmic figure in the accompaniment aids the movement and enhances the value of the anthem for the congregation. It is not difficult, but rather tuneful and practical. (Thompson 1919, 15c)

J. LAMONT GALBRAITH: "REST IN THE LORD," 8-page anthem for chorus or quartet, opening with bass solo in recitative style, after which the chorus sings an attractive melody unaccompanied, which makes excellent material for the practical choir-master. Then follows some treatments in the style of a development section, after which the repose of the chorus section is repeated and closes the anthem.

G. A. GRANT-SCHAEFER: "UNTO THEE O LORD DO I LIFT UP MY SOUL," 5-page anthem for chorus or quartet, written to be churchly rather than musical, but with a delightful melody-theme in the middle section, beginning in the tenor against contralto and bass, and then passing on to the other voices. It makes a good setting of the text and is not difficult; no solos. (Schmidt 1923, 12c)

E. S. HOSMER: "SING O DAUGHTER OF ZION," 12-page anthem for chorus or quartet, opening brilliantly in joyful mood; the spirit is continued through the first section, with several excursions to related keys, and then a soprano solo gives contrast in a setting that has more beauty of melody than sense of text, though it is Biblical. Congregations do not notice texts anyway; they've been texted to death. The brilliant jubilation with which the anthem opened brings it also to a close. It is simple enough for any good chorus and makes a brilliant number for either service. (Ditson 1925, 15c)

J. CHRISTOPHER MARKS: "MAGNIFICAT AND NUNC DIMITTIS" in A-flat, 20 pages of typical Marks music, though not entirely up to this Composer's acknowledged standard of melodiousness. It is easy enough for the average chorus, is well written, has all the necessary variety and contrasts, full of life and movement. (Church 1925, 30c)

W. BERWALD: "THE LAND OF MAKE-BELIEVE," a lovely little 2-part 5-page number for school use, sprightly enough for any group of youngsters, and ought to make them sing. (Ditson 1925, 10c)

W. BERWALD: "LILACS," 6 charming pages for 2-part chorus of women's voices, or for children, or for duet. It is a waltz melody divided between soprano and contralto mood, and done very attractively. Easy and good to listen to. (Ditson 1925, 12c)

MUSIC AND YOUTH, a new monthly magazine that aims to cover the new field its title indicates. The first copy, October 1925, is 9 x 12, 32 pages, attractive two-color cover, nicely printed on pretty good paper, with many illustrations of all sorts, including some actual pieces of music. It would be useless to predict from one copy anything of the future of the publication; we hope it succeeds, both for its own sake and for the sake of the future of music. A child's musical future that is not worth the subscription price, isn't worth considering, so send in your subscription for your child and see how it works for a year. (Evans Brothers, 16 Arlington St., Boston, Mass.; \$2.00 yearly)

January 1926, Vol. 9, No. 1

The American Organist

CL. SCOTT BUHRMAN, F.A.G.O. . . . Editor

LATHAM TRUE, Mus. Doc. . . . Associate Editor

GAIN, our Father, we greet an opening year. It is a new path we are to journey over, and we need a guide. Go thou with us as we go up the new way, and bring us to the year's evening in peace. Help us to love the good world we are passing through, and to cheer all the other travelers we meet. Open our eyes to all that is beautiful, and make us ministers of good. Give us work to do, and joy in doing it. Send a few friends our way to keep the roadway shining. Let us not envy anybody, nor say a false word. Show us how to keep our friendships in repair. Love us all. May we keep the halo over everything. Let little things seem great to us, and great things blessed. And help us to do something to hasten the kingdom of that Lord whose name is our hope, and whose face we want to see when the journey is ended.—KABLEGRAM

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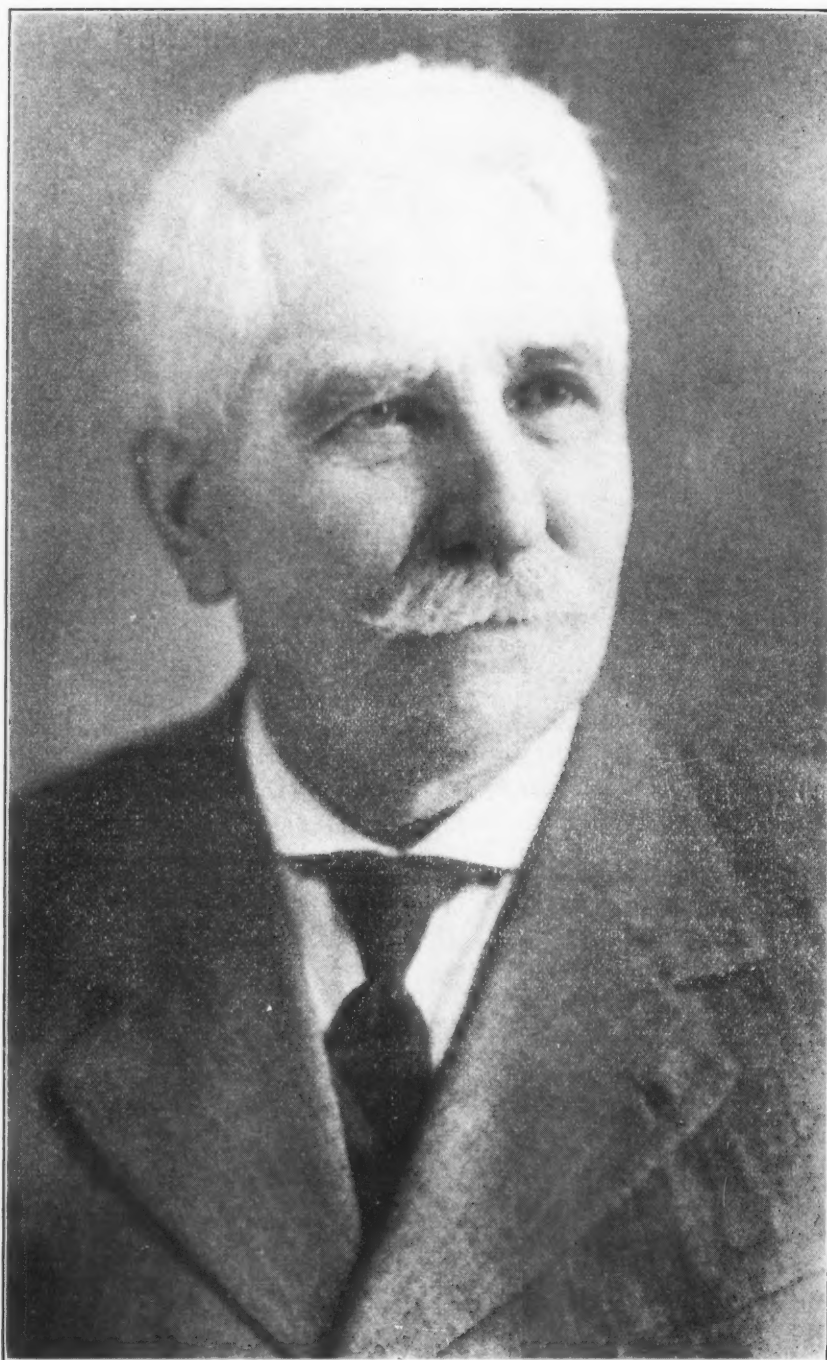
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MR. M. P. MÖLLER

Whose fiftieth year of organ building was celebrated by a distinguished assemblage on December 8th in Hagerstown, Maryland, to mark also the opening of the new Möller offices and erecting room which give the Factory a total of five acres of floor space.

The AMERICAN ORGANIST

Vol. 9

JANUARY 1926

No.1

Editorial Reflections

What's the Idea?



PUTTING 1926 across a bigger page of history than 1925 fills ought to be the main thought of every one of us. I doubt if it is. I am certain I know many whose main ambition is to hold their present job through 1926, and others whose ambition is to get a pet manuscript shelved on a publisher. If these things can be a part of some larger program of achievement, very well; usually they are the achievement, not the part, and life, instead of becoming a bigger and better affair as time goes on, leads but to increasing handicaps and decreasing light. Life is likely to be a bigger affair than any one item of it can be; this, that, and the other thing do not matter very much unless they contribute something to the whole.

The American Type Founder's Catalogue that cost five hundred thousand to produce carried somewhere in its eleven hundred forty-eight pages a statement to the effect that you and I are worth very little in the world unless we can be of profit to some other man and I immediately wondered if I had not stumbled across a great truth that would make the organ profession fill its mission in the world a

little better and win thereby a bigger reward. The law of nothing for nothing wasn't made by me, nor even by mankind, though musicians have thought they could fool the world into an amendment. Music News of Chicago has a Nothing for Nothing League that emphasizes one phase of the idea. In my present thought the idea itself is concerned not so much with getting money every time we play, as with giving something every time we get money.

It is never the seller who says whether a product is worth the money: he may claim it, but only the buyer has the right of law to say whether or not he has received value for his money. We cannot tell a 1926 audience that we are giving it something when we give it incomprehensibility. The same old story all over again. We must give musical pleasure or stick in the same mud for another year.

My church wanted a tenor, as usual. I scattered some seed, did some weeding, and harvested four little buds I thought might do. The committee selected two favorites: I scowled and named another two; we compromised and the four did one service each—in the mean time, devil take the services. I am conceited, but not much. I asked my oldtimers in the quartet to write their verdict in percentages on each individual, itemizing their judgment on six different points all the way from artistic solo singing to



boisterous hymn leadership; when they turned in their examination marks after each service I compared them with my own; we were off by many points on individual items, but we agreed in the sum total of percentages. After the fourth man sang I collected the votes as usual and then asked for a final recommendation for first choice, second choice, third, and fourth, and this independent summing-up of the evidence agreed exactly not only with their former percentages

but with my own percentages and final decree. So I went to my committee with the best man, the second best man, the third, and the fourth. And they promptly decided to take the third.

That didn't shock me, nor make me weep. I've edited a magazine for organists for many years.

It's the story I'm trying to tell. I and my three singers knew what was the best for the church, but my committee wasn't interested in getting good music as much as in adding another pretty voice to its list of tune vendors; that one voice sings a solo once a month, while it is called upon for anthem and hymn work thirty-five times, didn't appeal to the committee mind at all. Anyway this third-rater is gone now. I have methods of my own and Heaven helps him who helps himself. But the point is that I considered it more to the benefit of my church that my minister should have four officers so tickled with themselves that they would be loyal to everything else in the church, than to have better music on Sundays and four big contributors among the list of the non-enthusiastic. We can sing like angels sometimes, but most of our compliments come after we've sung some intermediate ditty with a gushing tune—and even a wobbly tenor will do in such a job.

The first thing I want my every reader to have is not better music through 1926 but a church or a theater that is more enthusiastic about that church and that theater. Animals stay pretty much the



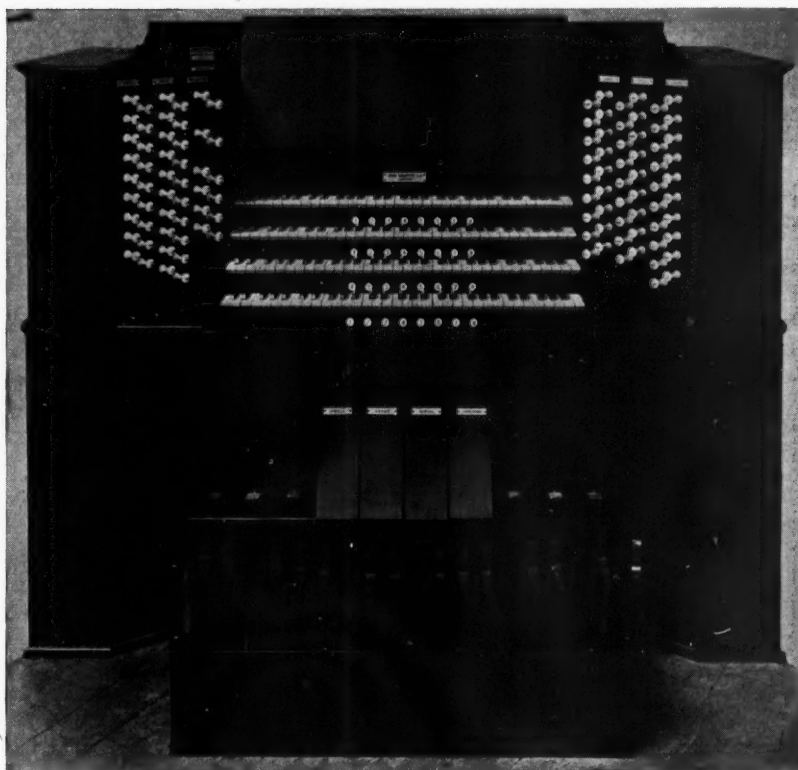
same through the ages; a smelly bone is no more offensive to my dog than such a bone was to his progenitor ten thousand years ago. But mankind will not be content with anything less than progress of some kind or another. I can trust my readers, every one of them, to detect at miles distance even the slightest opportunity of putting over something good for the worthy cause of increasing the public's comprehension of true musical beauty; but I know them too well to be confident that they can always be as discrete as they are zealous—and the only difference between a congregation and a riot is a difference of zeal, in the latter entirely uncontrolled.

Let's see if we can't, every one of us, get above our work and look down on it from the outsider's viewpoint so that petty details shall not blind us to the beauty and peace of a great and happy program of clean and kindly living, each effort aimed to contribute some little pleasure to the particular worlds we individually serve. Let us not set ourselves too much above our public, but give them a generous share of respect and affection too. I'd play Yankee Doodle for any man who wanted me to. I might trade in a Bach fugue on him but he'd get his Yankee Doodle first. And why not? It wouldn't hurt either one of us, but only make for a little merriment for us both.



Two British Organs

By T. BERNARD GOODMAN



A BRITISH RESIDENCE ORGAN

Built by Mr. John Compton for an Uxbridge residence. Left stop-knob groups: Swell, Solo, Couplers (in three groups); right stop-knob groups: Pedal, Choir, Great. To the left of each piston group is a red piston (dark in the photo) giving suitable pedal for the stops drawn at the moment—the suitable Bass invented (?) by Hope-Jones, and a very practical application of it. The pistons are adjustable by means of a switchboard located behind the music desk. Toe pedals to left of the crescendo pedals: three general combinations for entire organ. Crescendo pedals: Swell (and Choir), Great (and Solo), General, Register Crescendo. Toe pedals to right are: Sostenuito to Choir, Swell Tremulant on or off, Great Tremulant ditto. The Sostenuito automatically holds down any note or chord until the next is sounded.



THE BRITISHERS are a conservative race, especially in matters 'organal,' as a perusal of the specifications of our latest Cathedral rebuilds will show; but tradition has a tremendous hold here, and it has been an uphill fight for Mr. John Compton to reach the position he holds to-day, and which, I venture to prophesy, he will maintain—greatly to the enhancement of the British-built organ. The two instruments I present are for widely different

purposes: one a chamber organ and the other a theater organ. Both have electric action, are placed in cement-lined chambers, and are what is known in America as duplexed, although one is not quite so much duplexed as the other. The chamber organ is at Uxbridge, near London, in the home of an amateur musician.

The organ is placed in two chambers above the room where the console is placed; these chambers open into a resonant chamber which conducts the sound to the room below and has also a set of shutters. The Tibia Minor is not the usual type, but is a large-scaled open

metal Flute, on 9" wind. The composition of the Mixtures has been given in T.A.O.; all ranks are of quiet Diapason tone, but the octave-sounding ranks are brighter than the mutations. The Swell and Choir Violone is 4" scale at CCC. The main swell-shutters are hidden behind an organ-case at the end of the room.

The Shepherd's Bush Pavilion (London) organ is much more representative of Compton's work; it has probably the most complete family of Diaphones in the world and some synthetic stops which are proving a great success. They are the Baryphon in the Swell and Pedal, and the Krumhorn on the Swell and Solo. The partials employed are, Swell Baryphon: 2, 3, 4, 5, 7, 9; Pedal Baryphon 2, 3, 4, 5, 6, 7, 8, 9; Krumhorn: 1, 3, 5, 7, 9. Mr. Compton considers the Pedal Baryphon wrongly named. In effect it is a robust Violone, far more useful and powerful than the real Violone. The Diaphones are a standing and useful example of Mr. Compton's new form of this register patented by him. There is a drawing of it in Mr. Bonavia-Hunt's Modern Organ Stops.

This organ has two chambers fitted with Sound-Trap Shutters which open into a resonance chamber controlled by the General Crescendo Pedal. This originally opened the shutters directly under the screen, but now they open on the orchestra.

The Mixtures are treated somewhat differently to those on the preceeding organ; the Great Rauschquint is a quiet Twelfth and Fifteenth, the Cornet has its lowest rank ff and its highest mp, the others coming intermediate in power; all are of Diapason tone. Swell Cymbale is keen, Orchestral Acuta is quiet but sparkling, Solo Quartane is fluty. The Wind Pressures vary from 9" to 16" except for the Tuba which has 45" wind raised by a pneumatic booster, driven by the Discus main (20") blower.

This organ is already attracting much attention by the several uncommon features it possesses which are brilliantly displayed by its two organists, Mr. G. T. Pattman, once organist of St. Mary's Cathedral, Glasgow, and later of fame with his Travelling Organ, and Mr. Mclean, a pupil of Max Reger.

CHAMBER ORGAN
UXBRIDGE, ENGLAND
Builder: JOHN COMPTON

PEDAL:

32' Sub Bass FFFF
Acoustic Bass
(Unison, Quint, Octave, Tierce)
16' Contra Bass (Diaphonic)
Sub Bass
Bourdon (S)
Violone (S)
8' Violoncello (S)
Strings (S)
Flute (Ext. Sub Bass)
Echo Flute (Bourdon)
Tibia (G)
32' Contra Trombone
16' Clarinet (G)
Bassoon (S)
Trombone (S)
Tuba Bass
4' Tuba (G)

GREAT AND SOLO:

16' Double Open
Double Dulciana
8' Open Diapason (Diaphonic)
Open Diapason
Dulciana
Tibia Minor
Hohl Flute
5 1/3' Quint
4' Principal
Dulcet
Octave Flute

2' Fifteenth
Piccolo
V. Cornet
8-10-12-14-f-15
16' Double Clarinet
8' Clarinet
8' Tuba
4' Octave Tuba
IV. Sesquialtera
17-19-21-f-22

SWELL AND CHOIR:

16' Violone
Bourdon
8' Violoncello
Viola d'Amore
Muted Strings (to CC)
Lieblichgedeckt
4' Viola
Strings
Lieblichflote
2' Flautino
II. Twelfth and Fifteenth
16' Bassoon
8' Trombone
8' Oboe
Vox Humana
Trumpet
4' Vox Humana
Clarion

COUPLERS:

To Ped.: G.S.C.So.
To Gt.: S.C.
To Sw.: So.
To Ch.: So.

THE PAVILION at Shepherd's Bush
LONDON, ENGLAND
Builder: JOHN COMPTON

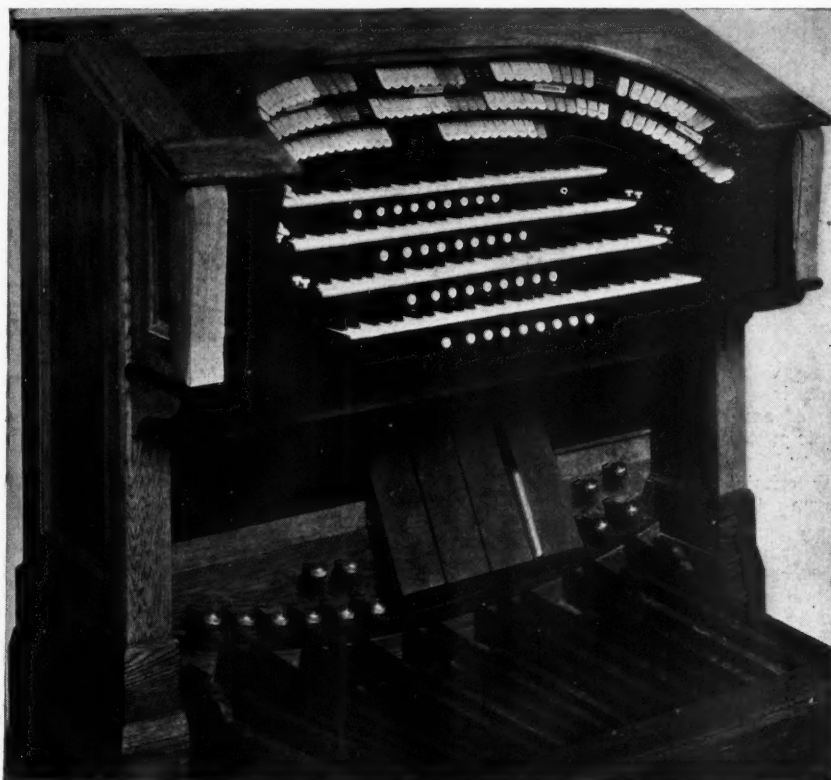
PEDAL:

32' Sub Bass (Diaphonic)
Acoustic Contra Bass
(Unison, Quint, Octave, Tierce)
16' Major Bass (Diaphonic)
Minor Bass (ditto)
Tibia Bass (ditto)
Bourdon (ditto)
Synthetic Baryphon
(partials 2 to 8)
8' Flute (Tibia)
Echo Flute (Bourdon)
Violoncello (S)
Strings (ditto)
4' Octave Flute (Tibia)
16' Fagotto (Solo)
Clarinet (Orch)
Trombone (S)
Tuba Bass
Ophicleide (G)
8' Tuba (Solo)
4' Tuba (Solo)

GREAT:

16' Double Open Diapason
Double Flute
Ballad Horn
8' Diaphonic Diapason
Salicional
Tibia Minor
Open flute
5 1/3' Quint
4' Tibia

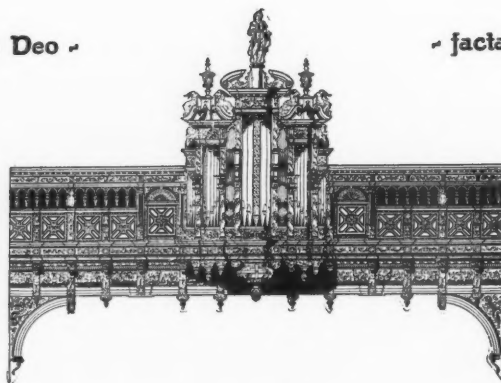
Principal		Trombone		SOLO:	
Harmonic Flute		8' Vox Humana		16' Violons Celestes	
2' Piccolo		Oboe		Bourdon	
II. Rauschquint (12 and 15)		Trumpet		8' Violoncello	
V. Cornet		4' Vox Humana		II. Celestes	
8-12-15-19-22		Clarion		II. Muted Strings	
16' Ophicleide		ORCHESTRAL:		8' Zauberflute	
8' Horn		16' Contra Tibia		Quintaten	
Clarinet		Contra Salicional		Synthetic Krumhorn	
Tromba		8' Open Diapason		4' Gambette	
Tuba (Solo)		Tibia Minor		Celestina	
4' Octave Tromba		Salicional		Flauto d'Amore	
SWELL:		Open Flute		Octave Oboe	
16' Synthetic Baryphon		4' Salicet		2' Flautina	
Violone		Harmonic Flute		II. Quartane (19-22)	
Strings		Waldhorn		16' Contra Fagotto	
8' Synthetic Krumhorn		2 $\frac{2}{3}$ ' Twelfth		Trombone	
Violoncello		2' Fifteenth		8' Oboe	
Celestes		Piccolo		Vox Humana	
Muted Strings		III. Acuta		Trumpet	
Zauberflute		17-19-22		4' Clarion	
Quintaten		16' Corno di Bassetto		8' Xylophone	
4' Gambette		Ophicleide		4' Xylophone	
Strings		8' Clarinet		Chimes	
4' Flauto d'Amore		Horn		COUPLERS:	
2' Flautina		Tromba		To Ped.: G.S.O.So.	
IV. Cymbale		4' Octave Tromba		To Gt.: S.O.So.	
12-15-19-22		8' Xylophone		To Or.: S.So.	
16' Vox Humana		4' Xylophone		To Sw.: So.	
		Chimes			



Built by Mr. John Compton for Shepherd's Bush Pavilion, London. The lowest row of stop-tongues was originally intended for Ventilators but was changed to operate as Combination Pistons. The upper two rows: Solo, Swell, Great, Orchestral, Pedal, both rows, left to right. Color: Flues, white; Reeds, red; Percussion, orange; Couplers, black. The four pairs of pistons on the Key Cheeks are for two Tremulants, Tuba to Great, and Swell to Great, on and off. Crescendos: Swell, Great, General, Register. Pedals to right: 2 Sostenuto, 2 Thunder; to left: 4 Pedal Pistons, 4 "duplicating Pedal Controller Pistons."

gratias Deo

facta non verba



The Church



Mr. Dunham's Department

In which a Practical Idealism and Human Musicianship are applied to the Problems of the Organist and Choirmaster

Editorially



PRESENT-DAY organists are much criticized for the speed of their playing compared to the older generation. That this speed is often excessive there is perhaps room for little argument. The precise dividing line in regard to the maximum tempo of any composition is a matter of taste guided by temperament, among other things. One decided factor has certainly been the perfection of organ action which permits great agility.

But the cause that has been so little mentioned is the improved technical equipment of the younger organists of this age. Whether we like it or not, we must not close our eyes to the fact that the actual technic of the organist of the past is a trifle to that of the organist of today. And is it not this facility to play fast which causes the greater proportion of these much berated racings? And is this not exactly what has happened among the pianists as well? In this day of hurry and haste the reflection in the playing of our young organists should be no cause for wonder or worry.

It would be well for us to spend a few adjectives in praise of this better

mastery which has arrived with the speed and admit that there are things which 1900 could not do for want of technical control. It is so much easier to dismiss 1926 with the remark, "Oh, he merely tears through everything he plays", than it is to hear him with an open mind and then go home and try to compete with him technically and show how discretion can temper a really adequate technic.

All of which brings us to the object of our defense of 1926. The one thing he is doing that 1900 did not do is to practice. In the good old days when the tempo was always just right most organists were pianists who had tired of the grind of daily practice which was necessary for that instrument, or who had quite failed to become even passable pianists. These worthies were able to convince music committees that they could play in church on Sunday. The music they played was simple and tuneful. So they became known as organists. Remember, we are speaking of the rank and file (mostly rank) and not of the men whose names are above reproach.

The young organist of today is being trained as an organist. He is practising on his instrument hard. His technic is an important part of his future. On every side we are witnessing the passing of older organists with the succession of a player who spends hours in practice. Is it any marvel

that we have better playing, and that it is common to have a performance at too fast a tempo? Let us not be too critical because he does play too rapidly, but give him more credit because he can. When he gets as sage as we no doubt he will temper his virtuosity to suit us.



Calendar Suggestions

FEB 7TH

"O WISDOM"—Noble. A beautiful unaccompanied chorus in four parts. It is less difficult than many of his anthems. 4 pp. Schirmer.

"LET THIS MIND BE IN YOU"—Beach. Solos for soprano and bass with a fine chorus section. Moderately difficult. One of the best by this excellent composer. 8 pp. Church.

"PATER NOSTER"—Tchaikowsky. Every good choir should use a setting of the Lord's Prayer, and there is surely none more effective than this. 7 pp. Schirmer.

"IF WITH ALL YOUR HEARTS"—Mendelssohn. The choir with a first-class tenor may use a familiar air like this from "Elijah" occasionally. The quartet which follows makes a good double number.

FEB. 14TH

"PSALM 150"—Franck. This setting has become a fixture in the repertoire in this country. It is well worthy of its high esteem. Full chorus and of medium difficulty. 13 pp. B. & H.

"BLESSED BE THE GOD AND FATHER"—Wesley. Reviewed before. Wesley should be a favorite composer and

this number stands frequent use. Soprano solo.

"WHAT SUDDEN BLAZE OF SONG"—Lemare. A brilliant dashing anthem of recent date. Alto solo. It is

"GOD IS OUR REFUGE"—McCollin. Anthems of patriotic sentiment are scarce. This is an effective one of no great difficulty with soprano solo. 10 pp. Schmidt.

Widor—"Symphony" VII
Bach—Prelude and Fugue Am
Jongen—Cantabile
Stanford—Sonata Eroica
West—Sketch Cm



A NEW DAY IS PROPHESIED

The organist comes down from the choir loft and takes his seat among the congregation in the new Calvary Methodist Church of New York City where Mr. Gustav F. Dohring placed an unusually effective Hillgreen-Lane organ. The quartet sings from the little gallery directly over the pulpit, with the organ behind and above. The prophet cries for organ music for the congregation, not for the choir-loft; are we ready for the call?

singable and attractive to the listener. 11 pp. Schmidt.

"RISE UP, O MEN OF GOD"—Noble. Less well known, this anthem is in the typical mould and will find favor among admirers of the composer. Not difficult and full of vigor. Look it over. 5 pp. Schmidt.

FIRST SUNDAY IN LENT

"O THOU THAT HEAREST PRAYER"—Walford-Davis. Anthem for soprano and chorus. It is a well constructed work of more than ordinary excellence. Not difficult. 6 pp. Novello.

"LIGHTEN OUR DARKNESS"—Candlyn. Evening anthem of merit. Of moderate difficulty with no solos. 6 pp. Gray.

"HYMN EXULTANT"—Clokey. Here is something out of the ordinary. The text is unusual and there is considerable modernity in treatment. Difficult. Solo for medium voice. 9 pp. Gray.

FEB. 28TH

"BY BABYLON'S WAVE"—Gounod. The old favorite with all the barbarity of the original Psalm. While we prefer the Philip James setting we venture for once to suggest the older. 12 pp.

"BREAD OF THE WORLD"—Candlyn. A real setting of the great poem by Neber. It has all the devotion of the text in a simple musical background. 8 pp. Gray.

"THE EYES OF THE LORD"—Mark Andrews. Melodic directness and good harmonic structure recommend this excellent anthem. No solos. 6 pp. Gray.

"THE LORD SHALL PRESERVE THEE"—Otis. A singable, tuneful anthem of the quartet type. Simple. 9 pp. Summy.

ORGAN MUSIC

Diggle—Paeon of Praise
Ferrata—Nocturne

Wesley—Larghetto
Guilmant—Elevation A-f
Gigout—Scherzo E
Deshayes—Grand Choeur D

OTHER SUGGESTIONS

By T. A. O. Staff

FEB. 7th: Mr. James H. Rogers was born on the 7th of 1857 and deserves the day for his own music: BERCEUSE, Ditson, 4-9-320 (meaning that a review will be found in Vol. 4, No. 9, page 320 of T.A.O.) an easy and melodious evening prelude; MADRIGAL, Schmidt, 1-7-394, another attractive melody; PRELUDE AND FUGUETTA, Schirmer, 6-6-379, for more ambitious organists and easier to please congregations; SONATAS, Schirmer, 6-11,661, both of excellent materials, and not all difficult. His choral works will be found reviewed in these pages as follows: EVERY VALLEY", Schirmer, 7-11-634; "THE

LORD IS MY STRENGTH", 7-2-91; "LORD THOU HAST BEEN", Flammer, 6-4-231; SEEK HIM", 7-2-91; "WHO IS LIKE UNTO THEE", 3-6-212.

14th: The day has no special significance, unless we borrow from Wagner's death on the 13th in 1883, or Praetorius' birth on the 15th in 1571 and his death on the same day in 1621; the Maine was sunk on the 15th in 1898—if any choirmaster happens to be working in a church where this has special significance for memorial reasons. Lutherans may want to remember that their founder died on the 18th in 1546.

21st: Presumably something patriotic for Washington's birthday on the 22nd in 1732. Might also celebrate Widor on the same day in 1845, and perhaps Handel on the 23rd in 1685. Frysinger's LIBERTY MARCH, 2-5-215, an easy march of melodious qualities; Forster's IN MEMORIAM, Ditson, 4-3-103, a meditative number. Held's PRAYER FOR PEACE, Gray, 1-10-539, a fairly difficult but excellent work.

28th: An open day with the whole world of beautiful music at the organist's elbow—and like as not half of us will use stuff our sweet selves enjoy and our congregations detest. All in the name of education.

Miss Grace Leeds Darnell



COMING into Westfield, N.J., on a pleasant Sunday morning some strangers saw the crowds going into the Congregational Church and decided to join them. The atmosphere was most friendly, and after being ushered into a good seat, they saw a large organ and a spacious choir loft.

A quick-moving little person entered at a side door, and almost at once they were conscious of soft and beautiful music that suggested quiet and meditation. Being susceptible to such an environment, they realized at once that they had come to the right place, and when later the chimes gave a hymn of praise they were not surprised to hear it answered from the distance by an alert choir, perfectly on the pitch.

The hymn grew in volume as the choir swung up the aisle. Tiny little boys and girls were in the lead, followed by larger children, with young men and women in the rear—an ideal type of choir. Everything was done so surely; the marching was perfect, the decorum impressive, and there was a youthful quality that was thrilling.

The service throughout was beautiful in its sincerity and its artistry. The responses were pianissimo, and very effective, the hymns were sung with regard to the words, and the anthem was a satisfactory bit of choral



MISS GRACE LEEDS DARNELL

work. And not only did the choir sing well, but the organist was always alert in the accompaniments, and her solo playing showed the technic of an artist.

The organist was Miss Grace Leeds Darnell.

"Well," said one of the gentlemen, "there would be more people in the pews, if there were more Miss Darnells in the choirloft."

And this is the contribution being given to one church by Miss Darnell. Born in Florida of Northern parents, she was the daughter of a Methodist minister, who was the head of a large Industrial School for Negroes. Broken down health forced him north, and this gave his talented daughter the opportunities for study. She graduated first from college, then from a piano school. Many of her friends think she should have been a concert pianist; but living in a ministerial home, it was perhaps natural that organ playing was encouraged rather than the piano.

Deciding to become a church musician, she graduated from the Guilman Organ School with honors, and was one of the few women to pass the Fellowship Examination of the Guild at that period; her examination marks ranked among the highest of the season.

Her first organ was in Hacketts-town, and from there she went to the First Baptist Church of Flemington, where she worked ten years, connecting her self with the musicians of the town and doing much for the organizing and developing of both the Senior and Children's Choirs of that church; the results of her training there are still felt.

This was followed by school music, which had its lure, and she became the head of the Music Department of the Barranger High School in Newark, where she remained five years; but her love of the organ and choir-work drew her back to the church, and since she is so skillful in this field, it is to be hoped she will remain there permanently.

In Westfield she found a choir of children and adults, vested in good condition. Having seen in Flemington the value of more definite organization, prizes, credits, and graduations, she introduced these features with fine results, and so far has graduated three classes.

It has made the older members keen to stay in the choir, and one young man returned from college last spring, to be presented with the graduate hood.

Miss Darnell is also working with the Westfield Woman's Club, and has an enjoyable chorus among its members; also she constantly preaches the "get-together" idea among the church choirs. Last spring during Music Week she was able to give a vesper service with a massed choir made up of The Woman's Club, the Baptist Choir, and her own. This evoked great enthusiasm, and paved the way for a much larger festival in the future.

The church has just installed a new Moller organ for her, and she gave the Inaugural recital, to the delight of the whole congregation.

Not only is her work musicianally and very artistic, but it has a spiritual quality that permeates all she does; the church as well as the choristers are being enriched by her work.—CONTRIB.

BERMUDA CHURCHES

A CORRECTION OF IMPRESSION

By E. J. HOLMAN

WITH regard to the organ in St. James' Church, Sandys' Parish, the description given refers to the old organ which was replaced by a Bevington instrument in 1905.

The instrument in Paget Church (originally intended when completed to be a 4-manual for the Bermuda Cathedral) was purchased in 1915 for St. Paul's where it now is. This instrument is a 2-manual, and though it suffers similar to other instruments in the Islands from antiquated mechanism, yet, it is considered a beautiful organ for tone.

The photo of St. John's Pembroke, is a very old one, and does not give an accurate portrayal of this church. Extensive alterations were made in 1914, the building was lengthened at the altar end, and the organ shifted from the position shown, being now parallel to the chancel.

Mr. Purcell has been organist of the Cathedral since 1902.

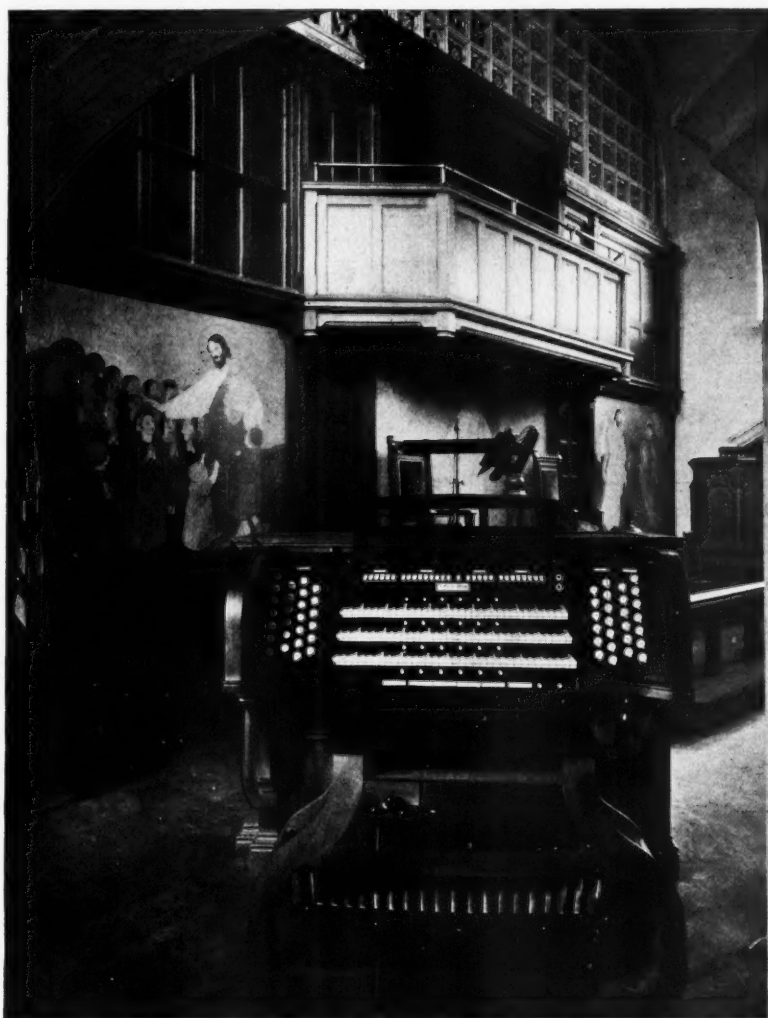
OTTO T. HIRSCHLER
FIRST METHODIST—LONG BEACH,
CALIF.

"O Day of Rest"—Shelley
"Even Song"—Cadman

"Jesus my Saviour"—Dubois
"Softly now the Light"—Speaks
"Come Holy Spirit"—Jerome
Solo: "I am a Pilgrim"—Dana
"Lord is my Shepherd"—Smart

McKinley—Cantilena
Thompson—Intermezzo
ADRIAAN VANDERBILT

The following Chorus numbers are
taken from two programs given by the



DOWN ON THE CONGREGATION'S LEVEL

In Calvary Methodist, New York, Mr. A. Russ Patterson has his congregation at his elbow, an ever present reminder that organ music misses its purpose if it does not reach the masses who make churches and organists possible. Hymn leadership ought to be easy in Calvary Church with this sterling organ. The architect, unfortunately, has limited the Church to the inadequacy of quartet singing

"Breast the Wave"—Shelley
T. Solo: "Earth is the Lord's"—Lynes
"Silent Sea"—Neidlinger
"Day is Dying"—Speaks
"Great and Marvelous"—Turner
Guilmant—Grand Chorus
Massenet—Elegie
Stebbins—In Summer
Fletcher—Fountain Reverie
Jenkins—Dawn
Mailly—Marche Solemnelle
Stebbins—Swan
J. B. FRANCIS McDOWELL
CENTRAL METHODIST—COLUMBUS, O.
Qt: "Fear not ye"—Spicker

Mendelssohn—Allegro (Son. 4)
Batiste—Ste. Cecilia
JOHN WINTER THOMPSON
CENTRAL CONGREGATIONAL—GALES-
BURG, ILL.
"Gloria" (12th Mass)—Mozart
"My Soul Doth Magnify"—Blumen-
schein
Solo: "In Thee O Lord"—Spicker
"Mother o' Mine"—Tours
Guilmant—Invocation B-f
Thompson—Devotion. Canzonetta.
Longing
Stoughton—Nocturne
Diggle—Song of Happiness

combined choirs of the Church of the
Good Shepherd and St. Matthew's
Luthern:
"Daybreak"—Faning
"Peasant Wedding March"—Soderman
"Owl and Pussy Cat"—Ingraham
"Als Die Alte Mutter"—Dvorak
"Wiegenlied"—Brahms
"Heavens are Telling"—Haydn
Tenor: "There's a Land"—Allitsen
"Phyllis has such charming Graces"—
Lane
"To the Children"—Rachmaninoff
"Love in my Heart"—Woodman



On Time or Not At All

By FRANK STEWART ADAMS



ARIATION between what the eye sees and the ear hears in motion picture presentation brings an intolerable clash. Synchronization must be minutely accurate. The music must change, with appropriate changes in tone-color, the exact instant the cue appears on the screen—not a second sooner or later. Ending the previous number too late means a quick scrambling for a cadence, and starting the new number in hectic fashion after the change of mood or action has been apprehended through the eye.

If the conductor gave the cue for the trombonist to play just after he had started on his own initiative he would appear to say, "That's right, you came in at the right place," and we should call that conductor a mere figure-head, no matter how well he beat time. Accompanying pictures with music is such a ticklish business, requiring such extremely delicate adjustment, that there are a hundred ways—aside from the question of playing too loud at the wrong time—in which it can become obtrusive.

The most common form of intrusion is when it lags behind the action on the screen. If the music is not correctly interpretive at every second it becomes to the audience something apart from the screen, a concert to cover the silence. The music should be as closely joined to the picture as in the Phono-film, where the two cannot become separated.

We often hear the organist, after the cue for a change has appeared, end the previous number rather indecisively, ramble around in a few

aimless chords, fix the stops, and finally float into something fitting the scene—when it is half over. Not only every change of number, but every effect, climax, bit of business, characteristic or descriptive shot—everything the organist wishes to work up or emphasize must be anticipated; the audience must feel that the player's mind is fifty feet ahead of the screen if the music is to have any dramatic potentiality. Thus he can adroitly lead the audience, prepare their minds for the laugh or sob, he can call attention to the points of interest like the lecturer in a sight-seeing bus. However, the audience must be gently though irresistibly persuaded and caajoled into "dilating with the proper emotion" so they are unconscious of the process. If the organist or conductor tries cave-man tactics and knocks them on the head he is merely showing off, to the detriment of the picture.

The amount of emphasis should be in proportion to the importance of the point to be brought out. Imitating the crack of doom for every little accent is bad taste. A sense of proportion in this respect requires skill and experience. Save the big stuff for the really big effects.

Of the two inaccuracies, ending the number too soon is the lesser evil, up to a certain point. A diminuendo and slight pause is often more effective (much preferable to starting late) especially before scenes starting quietly or tensely. But if the pause is too long, the organist should display a sign. "One moment, please," or "Out for lunch." Holding the final chord indefinitely is an inexcusable atrocity,

still too commonly practised. The longer it is held the more it crescendos to the ear, even though played pianissimo. Some players compromise by holding the pedal alone to show they are still on the job.

Modulating is seldom effective between numbers, and must be done with extreme care. A series of modulatory chords, like any series of plain chords, gives a churchly effect, with no interpretive power. A modulation would have to be in the required rhythm and style to the very end of the scene. The careful player or conductor chooses numbers in related keys. Incidentally it gives variety to play in other keys than C, G, and F, with an occasional fearsome invasion of D or B-flat.

In picture playing we often hear too many strong cadences, played forte and with a ritard. If every number is ended this way it obstructs the dramatic current and the music becomes a foreign, a distracting element. Of course at certain critical places, corresponding to the end of an act or scene in a play, a strong ending is called for. But the skillful player knows when to avoid a cadential impression and glide imperceptibly into the next scene. Likewise, in the middle of a number a ritard or a hold should be made for dramatic purposes only, otherwise the music is constantly double-crossing the visual impression created by the picture. I once heard an organist in a leading theater play a long chord on full organ, "fading" into the orchestra in the feature, seeming to proclaim, "This ends my effort—I'm not going to play any more." Some conductors stop the orchestra anywhere in a number, like applying the emergency brakes at full speed. Sometimes, not trusting the men to watch them, they snap out the lights suddenly, which makes the score a series of jolts and jars.

Effects, imitations, points of emphasis, should generally be brought in against an underlying back-ground of music. Sometimes when the effect is a high light, or fills the picture, the music may stop, as when a rumble or the ringing of a bell alone may be sufficient. But when an effect or point is interpolated on the screen without interruption of the continuity, the same should be true of the music accompaniment. Sometimes scenes are accompanied on the organ only with effects, interspersed with detached asthmatic coughs, fondly believed to be improvising.

Effects, or even a melody, can be introduced while the current number is being played. It is surprising how much a good musician can play with one hand and the Pedals, leaving the other hand free for cueing in. As to improvising, we would all do well to heed the advice given the players in an amateur stock company: "If you get stuck, say something." A choir director said to his organist: "I want some music at a certain point—don't play anything, just keep the organ going." If improvising (or faking) sounds like this, it is better to stick to the score (or to definite numbers.)

Some organists and conductors think because they are dramatists or escaped vaudeville actors, they don't need to know much about music. But it doesn't do any harm to have a good music foundation in addition to all the other essential requirements. It takes an excellent musician to use good music for minutely interpretive or descriptive purposes, and have the resulting product recognizable as music.

Always There

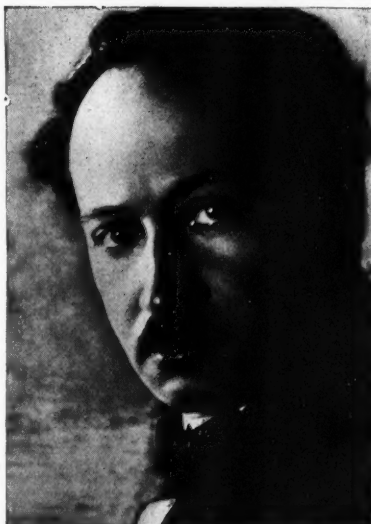
By GEORGE LEE HAMRICK



EVER finish your daily grind and then suddenly finding some prominent person in your audience whose opinion you valued, apologetically remark to him, "If I had known you were here I would have done better." Well, if you did, and then did not profit by it, did you see what T.A.O. said about you? It is so good that I am going to copy it:

"It is our psychology that unless a man or woman is able and willing to give of their best all the time, no matter how strenuous the job nor how unjust they themselves think their working conditions are, they have no right to take the job."

Well, it happened to me some few years ago when I had accepted a new organ in a new theater, and was desirous of setting the world on fire. As



MR. HUGO RIESENFELD

Who terminated a decade of service in the Rialto-Rivoli Theaters, New York, with the Dec. 14th week. Mr. Riesenfeld began his career with the distinct advantage of skill and fame as a conductor, adapted himself to the theater and created a new field of entertainment; he has a greater right than any other to rank first as the creator of the art of motion picture music. Though no definite announcement is made, it is believed that Mr. Riesenfeld will soon be back again in theater work under circumstances more favorable than he has yet enjoyed.

I remember, it was a dismal, rainy night, with a handful of people in the audience, and the last day of a very uninteresting picture: I did the easiest thing, and let down. (I have since learned that any one of these should prove an incentive toward making the music make up for it.) In passing out, I saw the one person leave the theater, whose word was almost sufficient to make or break one in the local musical world.

In my consternation a dozen things suggested themselves to me. I wanted to rush up to her and stammer an apology, I thought of writing to offer an excuse. Of course, I did none of these—but on my way home, thinking of the then well known Snapps Tobacco sign—of a machine rigged up to land a succession of blows upon a specific portion of one's anatomy resolved by all that was holy, to not only redeem myself in the estimation of that particular person, but to others unknown. Fortune was good to me, for shortly after I saw the person of my objective in the audience before I played, and the picture was good. If

I succeeded in playing just half as well as I tried, and wanted to - - - at any rate, I number that person now as one of my best friends, and we have often laughed over the incident.

T.A.O. wishes to review the work of the organist "When he is playing mostly at his average, and not at his best." That seems also to be the desire of Famous-Players-Lasky Corp., with their chain of many theaters; for they have created and put into being a Department of Music that is unique in being the first step, in a large way, toward improving the music in their theaters.

Loew Inc., through Mr. Luz has done much the same thing for their New York theaters, but his touch with the outlying theaters consists mainly in furnishing prepared scores for the pictures they play.

This department has been placed under the direction of Mr. Frederick Arundel. His training and experience make him an ideal choice for the work undertaken. Every detail of music, including organ and orchestra, will have his attention.

Mr. Arundel was born in Brighton, England. He studied in France and Germany, and graduated from the Kullak Conservatory in Belgium. Coming to America he was engaged by a repertoire company playing Gilbert and Sullivan light operas. He entered the producing field, and was associated with Victor Herbert. His first motion picture experience was with "The Birth of a Nation" and its score. Then he was appointed general music director of all the road-show companies of this production, engaging and rehearsing directors and musicians. Four other Griffith productions also came under his supervision. His first work for Famous, was with "The Covered Wagon" and later the "Ten Commandments," with which he served as general musical director here and abroad.

Organists of this circuit may now play as they have never played before—with either a visionary or a real Arundel listening to them.

Mr. H. B. Franklin, the Director of theaters for this company, in a recent statement over his signature says, with reference to music:

"What is good music? Good music does not necessarily mean a large orchestra, because most people prefer to hear a good organist with the right kind of instrument rather than a loud, noisy thirty-piece alleged orchestra. Therefore, it is not the quantity—but the quality. And here is where we strike the keynote of good music.

"The first requisite for good music is to have capable musicians, whether you use an organ or an orchestra of five, fifteen, or forty—and when good musicians are not available, I would choose one good organist rather than have an orchestra."

The
AMERICAN
ORGANIST

Miss Vera Kitchener



ONE OF our prominent Broadway women organists is Miss Vera Kitchener who is at present experiencing the joy of seeing a new and enlarged organ replace the old one in her Loew's Lincoln Square Theater—we presume it's her theater; most organists own the theaters anyway.

After the vaudeville with its boisterous atmosphere came the announcements of events to come, to which Miss Kitchener applied a brilliant fortissimo accompaniment, played with emphasis and intentionally, which furnished good contrast to the informality of the vaudeville, and seemed to point a leadership into the main feature of the program. All of which was excellent—idea, material, execution.

The feature was "The Mystic". If I remember rightly, the first few announcements of title, etc., were given without accompaniment, which is always advisable for a good picture. Miss Kitchener's work gave actual examples of one of the principles of photoplaying recently stressed in this department, namely, that the good photoplayer is not always playing set pieces or formal improvisations. But now and then turns aside to play playfully with his organ. Don't play the organ, but play with it, enjoy it. Miss Kitchener did it in certain mystery scenes where the ominous predominated. She snatched themes or motives, or invented them, and tossed them about, as fragments, here, there, and everywhere among the organ tones.

For heavy dramatic scenes she used excellent music with real texture to it, and built up logically on that foundation, always arriving at a good climax to meet any screen climax, but not having to resort to the usual cheaper grade of effects.

Then the beautiful love theme was cut short by the dagger thrust, an arpeggio broke the music, and a moment of silence enforced the point of the screen story. There followed a beautiful, smooth, noble melody, in good contrast to former materials; played on a rich ensemble colored with reed tone. One number was a pretty melody played on reed solo against a rhythmic lefthand pianissimo, snappy and clean-cut. An element of contrast was introduced by using another melody piece on flute tone instead of reed, and this was built up into a dramatic climax with musicianly command and apparently without improvisation, though I may be mistaken about that. The prolonged forte or fortissimo was absent entirely, though crescendos to fortissimo were intro-



MISS VERA KITCHENER

A member of the Loew Family of Organists, playing in Loew's Lincoln Square Theater, New York, whose musicianship and organistic skill rank her among the most creditable women members of the profession.

duced with ease whenever the screen demanded.

Miss Kitchener's work was marked by genuine interest on her own part, and by emphatic playing. She was not asleep, nor careless, nor indifferent to either the organ or the screen. Each bit of playing had its purpose and Miss Kitchener gave the impression of personality at the console, that personality that comes when we play with a definite idea in our minds, instead of playing subconsciously as a matter of habit.

It was apparent that Miss Kitchener had the story in mind and knew where the climaxes were to come, and where they could be made to come; she built her program accordingly. I believe I detected one place where she relieved the monotony of the picture, which had been going smoothly in an even tone for a rather long period, by picking out the most likely incident and building up to a climax on it, enforcing her interpretation of the screen by emphatically doing on the organ what she planned to do. This manner made the story real, raised it out of the screen and carried it across the pit into the audience. This emphatic doing of a thing is as important as the thing itself; it must be emphatic or it will not carry conviction; all too much photoplaying is so subservient that it has lost all emphasis.

THE
AMERICAN
ORGANIST

Warners

The news gave a dog and duck playing together; Mr. Henderson gave a sweet little playing of that popular tune with some such title as WHISTLER AND HIS DOG, you know it? Fitted admirably. Handel's LARGO was used instead of the usual funeral march for the burial scene of the Shenandoah crew—a burial that I cannot but think is the result of criminal red-tape bureaucracy in Washington, the management of men and machines by other men who know nothing whatever of the science of air navigation. They haven't explained yet why they tampered with the structure of the Shenandoah and put tons of weight right in the middle, nor why storm warnings were not sent, nor why five men were sent across the Pacific when what every air man knows they needed most was fewer men and more gasoline. Nor will they ever explain these things; the press will hush them up to save official hides.

I also heard a lovely, rich, velvety flute; if Marr & Colton never build another organ, that one flute ought to make them famous alone. Mr. Henderson was apparently enjoying himself immensely by having fun on the organ, yet he was watching the screen, seemed to know when it was necessary to look up for special stunts, and was right there with them—playing the most difficult things with the greatest ease, and not showing the least concern as to whether or not the organ stopped entirely for a moment between joints, since he was musical enough to subconsciously avoid sudden jerks and jolts when the screen didn't call for them.

The announcement of the feature film was given on the screen with silence from the organ, which was also a relief. Why not write that down as an axiom also?

One more. Mr. Henderson showed his ability to interpolate a theme without disturbing his music. When the mummy idea was translated as the shade of Napoleon, Mr. Henderson of the unexplained H. used a snatch from the French national air as the theme to fit the screen; later when a fragment of the idea returned to the screen in the middle of more important things, Mr. Henderson brought it back to the organ, using his left hand on pp reeds without disturbing his right. We must mark down the advent of another good player to Broadway—and cross off a good solo organ stunt. Mr. Hammond was doing his solos nicely; presumably their death is merely a matter of an entire change of supplementary program. Certainly the new supplementary material shows a considerably greater investment with gain all around.

Mr. M. P. Möller Celebrates Half a Century

Notable Additions to the Factory Opened at the Formal
Celebrations December 8th Marking the Fiftieth
Anniversary of the Building of the
First Möller Organ



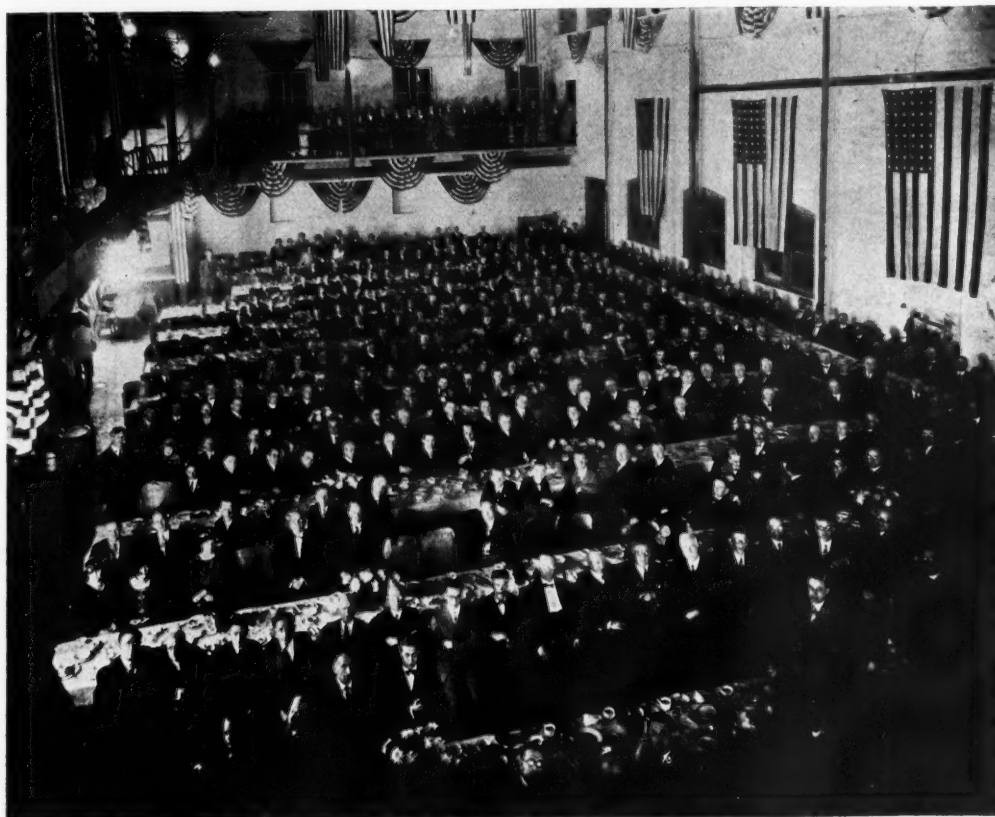
HALF a nation helped Mr. M. P. Möller celebrate his fiftieth year of organ building and he deserved it. There was the congratulatory telegram from the Minister from Denmark and another from the Commandant of West Point Military Academy; Mr. William J.

Möller—guests who came from the gigantic triangle of territory pointed by Boston, Chicago, and Atlanta.

Fifty years ago Mr. Möller built exclusively with his own hands his first Möller Organ, after an apprenticeship of two years with Derriek & Felgemaker, for the Lutheran Church, Warren, Pa., where he was then lo-

tration Building in Buffalo, with the massive console in unfinished mahogany dwarfing all others then in the console-making room. One man built the first Möller Organ; it requires 450 men to operate the factory that builds about one organ per man per year, for the present capacity is about 450 organs, and the plant is working to capacity.

Mr. Möller was born in Denmark in 1855 and learned the wood-working trade before coming to America at the age of seventeen. He is an eminent example of achievement. Fifty years ago his ideas and his hands were supporting but one man—himself. Now they are supporting perhaps a thou-



IN THE NEW ERECTING ROOM

The photo shows a large part but by no means all of the great Erecting Room of the Möller Factory which was formally opened, along with a new and commodious office building, at the fiftieth anniversary celebration of the building of Mr. Möller's first organ. At the rear left is shown the edge of the second of the three runway galleries around the room; the main floor rear opens directly to the floor-level of the cars on the freight yards from which Möller Organs are shipped to all States of the Union. The entrance to the Erecting Room from the Offices is at the front right, not shown in the photo; above this entrance and to the left, but still not shown in the photo, is the casework of the organ to be permanently built for demonstration and entertainment purposes. Out of town guests are seated at the length-wise table at the right.

Showalter of the National Geographic editorial staff was there with his tribute in person; there were college presidents, judges, senators, editors, and nationally known organists. The largest erecting room in what is undoubtedly the world's greatest factory devoted exclusively to legitimate organs was crowded with slightly over six hundred friends and guests who came to pay tribute to Mr. M. P.

cated; this first Möller Organ was destroyed by fire. As he sat down with his six hundred guests to celebrate his fiftieth year of building Möller Organs his factory had signed for its Opus 4562, with a magnificent organ of 105 registers to its credit in West Point Cadet Chapel, another of 103 registers in the Auditorium of the Nation's Capitol, and one of 97 registers already shipped to the Larkin Adminis-

sand or more men and women—two thousand might be a better estimate, if not three. The factory has grown to five acres of floor space with a great erecting room 52' x 113' x 40' to supplement, not displace, the former erecting room 26' x 90'. The lumber yards carry two million feet of lumber stocked for a two-year curing before it can go to the wood-working rooms to become part of a Möller Organ.

The plant has its own electro-plating equipment and manufactures its own magnets at the rate of 150,000 yearly; many of its own dies and machinery are made in the factory; its stops and other console accessories are engraved in the plant on an engraving machine especially fitted for the work.

The metal is chosen for the Dulciana, let us say, and the sheet cut into pieces, one piece for each pipe body; other pieces are cut for each pipe foot; then the individual component and accessory parts are made for that particular Dulciana of that particular Opus number; and when the parts are

preparation to prevent the solder from spreading or sticking to the wrong thing; at least that is one reason. Then when the pipe is finally completed, it has to be washed and dried before it is human looking again.

I would suggest to the organ building craft that after they have won the



THREE MOLLERS

M. P. Moller, Sr., M. P. Moller, Jr., and an M. P. Moller Organ, in the Moller residence, Hagerstown, fronted by the flowers that were sent to Mr. Moller on the occasion of the fiftieth anniversary of the building of the first Moller Organ.

While machine-work plays the maximum part in the process of building a Möller Organ, I was surprised to learn that every pipe is hand made entirely. It was an interesting process to see the sheet-metal cut into individual pieces, one at a time, the pieces rounded individually over a wooden or metal rod and then the rounding perfected by hand tools, and pipes thus made entirely by hand work. Mr. Shulenberger, the factory's vigorous chieftain, told me my education needed amendment along organ-building lines and I gladly confess it did and still does. Some day I shall sit on a piece of lumber and follow it from lumber-yard to shipping room, and tell my readers all that happens in the mean time; it will be an interesting story. In the mean time it may be news to many, as it was to me, that when a contract is signed by the Möller organization, it is given an Opus number, and individual printed slips are put through as requisitions for materials and workmanship to cover every detail, with nothing known but the Opus number.

all assembled, they are shaped, pieced together, soldered, put into working condition, and placed in one tray under the proper Opus number and label; and that tray is taken to the voicing room. When all has been done that can be done to a good set of pipes, it is finally built into the complete organ in the erecting room, exactly as it is to stand in the purchaser's auditorium; and both here in the factory erecting-room and in the final auditorium, the voicers and finishers continue their work till the builder and the purchaser are alike satisfied. And I'm perfectly willing to be enthusiastic about an organ that has been bought and approved by Dr. Clarence Dickinson or Mr. Archer Gibson.

If Mr. Shulenberger had told me that every metal pipe must have its bath before it goes into an organ, I would have told him it is a severe summer we were having this winter; but when he showed me the workmen giving the babies their bath I couldn't treat it as a joke. Metal pipe bodies and feet are painted with a special

heart of a prospect, and before they tell him the price, they take him through their factory and let him see what it means to build an organ. Then add 20% and get his signature as easily as though the price had been cut by that much. Building an organ is no longer an amusement; it is big business.

Mr. Möller was married in 1892 and has one son and three daughters. Mrs. Möller was the subject of many eulogies during the after-dinner speaking. I would pay Mr. Möller no higher tribute than to reproduce his latest photograph as our January frontispiece and thereby show my readers the character that has been built into the man after fifty years of organ building—a character that reflects itself in a kindness and sincerity we all must admire.

Mr. John Geist, one of the oldest employees, made the presentation of a golden loving cup from his fellow workmen. Mr. Shulenberger presented an easy chair on behalf of his colleagues on the official staff. There

were flowers in profusion, fit to delight the heart of a prima donna.

Among the politicians present were Judge M. L. Keedy, Judge Frank G. Wagaman, and Senator Charles Steele. College presidents included Dr. Charles T. Aikens of Susquehanna University, Dr. F. S. Magill of Penn Hall College, Dr. Henry W. A. Hanson of Gettysburg College, and Dr. J. A. Singmaster of Gettysburg Seminary.

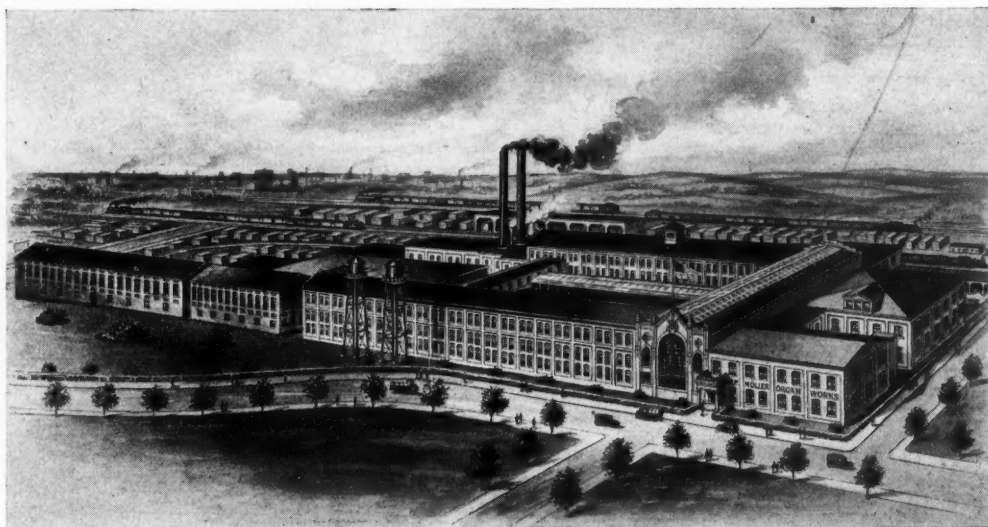
Readers of the Diapason were represented by their chief, Mr. S. E. Gruenstein, and I represented readers of The American Organist; Mr. Showalter of the National Geographic has already been mentioned. Some golden day when competition rights itself in

the organ industry as it has already righted itself in many other fields, the half-century mark of a great organ builder will not be celebrated without the presence of the head of every other and competing firm—their fellowship together in that day will be as happy and enjoyable, and also profitable, as was the fellowship I enjoyed with my competitor, Mr. Gruenstein, the first to make a success of it in the field of strictly organ journalism.

So much for the event; now a little for the man. I had known him as an earnest, busy, successful organ builder. But this visit to his city and his factory showed me a most delightful gentleman with a great pride in his city,

its homes, its churches—especially the church of his own choice—its great Sunday-school Auditorium, which he challenged Chicago and New York to duplicate; I learned to know a man who loves his city and its churches and its people as thoroughly as he is loved by the great men of his community who know him. There couldn't be a more beautiful tribute than the affection he gives and they return in double measure. After all, the creation of a great factory and a successful product is an achievement, but it takes something more to round out a great life. Our frontispiece shows that Mr. Möller has found that something greater.

—T. SCOTT BUHRMAN



THE MOLLER FACTORY GROUP

Showing the new Erecting Room with its imposing window, the new office building on the right front corner, and the extensive lumber yards in the rear. This is not an actual photograph of the buildings, as such a photo would be impossible to make, but a drawing in which the main buildings are used as a nucleus around which all the other buildings are grouped and drawn to scale, so that we see the buildings, yards, and railroad sidings as they are, the only changes being those of location.

Recital Programs

†MISS EDITH LANG

WELLESLEY COLLEGE—BOSTON

Devotional

Bach—Prelude C-m

Bach—O Sacred Head

Improvisations on Hymn Tune

Descriptive

Maitland—Optimist

Jacob—Sunrise

Jacob—Return from Vineyards

Stoughton—Dreams

Moussorsky—Merchants' Gate

Swinnen—Chinoiserie

Schminke—Marche Russe

Diton—Swing Low

Mansfield—Concert Toccata

T. GUY LUCAS

Williams—Rhosymedre

Wolstenholme—Bohemesque

Group of old-world pieces

Couperin—Gavotte

Bach—Sarabande

Bach—Gavotte G

Bach—Gavotte C-m

Handel—Air G. Minuet.

Elgar—Carillon

MISS CATHARINE MORGAN

Ravanello—Musette. Elegia.

Tchaikowsky—Danse de la Fee Dragee

Goodwin—Fountain Sparkling

Morgan—La Cortege

Dethier—Allegro Gioioso

HARRY EDWARD MUELLER

Bonnet—Ariel

Daves—Melody

Familiar Melodies

Liszt—Les Preludes

THEODORE R. M. PAXSON

Sykes—Canzonetta

Kreisler—Caprice Viennois

Coleman—Londonderry Air

Paxson—Berceuse

Kinder—Jubilate Amen

LOUIS POTTER

Franck—Prelude. Fugue. Variations.

Bonnet—Caprice Herioque

Kramer—Chant Negre

Beethoven—Rondino

Potter—In Memoriam

Guilmant—Marche Religieuse

LLEWELLYN L. RENWICK

Gluck—Allegretto

Daquin—Cuckoo

Chaffin—Eurydice

Demarest—Thanksgiving

Renwick—Morning Song. Evening

Clokey—Three Mountain Sketches

ROBERT WILSON ROSS

Tobani—First Hungarian Fantasia

Mendelssohn—Spring Song

Nevin—Will o' the Wisp

Godard—Jocelyn Berceuse

Day—March F

Recital Programs

We regret that other matters have crowded these programs out of recent issues and we ask those who have sent their programs for these pages to exercise patience in searching for their appearance here, as it is necessary to select for print according to date received, though the column is published in no way as news but entirely as constructive suggestions as to contemporary organ music being used by progressive recitalists.

*GERHARD T. ALEXIS

1ST LUTHERAN—MARATHON, IOWA
Dedicating new 2-m Moller

Ravanello—Christus Resurrexit
Alexis—Andante Pastorale
Federlein—Toccata D-m
Yon—Hymn of Glory
Fairclough—Eventide
Haag—Marche Triomphale
Guilmant—March Religieuse

*HENRY F. ANDERSON

Galuppi—Andantino (Sonata A)
Guilmant—Dreams. Grand Choeur (Son. 7)

Diggle—Song of Happiness

Sibelius—Finlandia

SAMUEL A. BALDWIN

†Last of 1924-5 Season

Chaffin—Chromatic Prelude and Fantasy

Debussy—La Demoiselle Elue

Bach—All men are mortal. In Thee is Gladness.

Scott—Over the Prairie. Alpine Sketch.

Meale—Magic Harp

Rachmaninoff—Prelude C-sm

Schubert—By the Sea

Widor—Son. 5

MISS EMILY C. BOEKELL

Rogers—Intermezzo. Scherzo (Son. Gm).

Boekell—Theme Variations

Widor—Adagio. Intermezzo. (Son. 6)

Dickinson—Reverie

Bubeck—Meditation

†H. FRANK BOZYAN

Saint-Saens—Rhapsodie 2

Bach—Andante. (Son. 4). Prelude and Fugue.

Vierne—Allegro Vivace (Son. 1)

Baumgartner—Meditation

Widor—Symphonie Romane Op. 73

PALMER CHRISTIAN*

On Tour

de Boeck—Allegro con fuoco

Russell—Basket Weaver

d'Antalfy—Sportive Fauns

MacDowell—Wild Rose

Bossi—Beatitude

Yon—Minuette antico

Saint-Saens—Swan

Dickinson—Scherzo (Storm King)

Dickinson—Reverie

Mulet—Toccata

Barnes—Caprice

Torjussen—To the Rising Sun

Novak—In the Church

de Lamarter—Legend. Fountain.

JOHN CONNELL

TOWN HALL—JOHANNESBURG, S. A.

Hollins—Moreau de Concert

Rossini—William Tell Overture

Mackenzie—Benedictus

Grieg—Wedding Day

Grace—Rhapsody

Sturges—Meditation

Gounod—Funeral March Marionette

PERCY COX

Rheinberger—Son. 18 A

Bonnet—Romance Sans Paroles. Paysage.

Lemare—Solitude

ARTHUR DAVIS

CHRIST CHURCH CATHEDRAL—

ST. LOUIS

Benedict—Air and Variations

Frml—Dawn

Dickinson—Intermezzo (Storm King)

Meyerbeer—Torchlight March

Roubier—Marche des Troubadours

Zitterbach—Romance

Stoughton—Chinese Garden

Federlein—Allegro Giubilante

Matthews—Epithalamium

Baldwin—Melodia e Burlesca

Sullivan—Imperial March

Fumagalli—Capriccio a la Chasse

Borowski—Chanson de Mai

Palmgren—Tuntutaulu

CHARLES H. DEMOREST

Russell—Bells of St. Anne

Yon—L'Organo Primitivo

Stoughton—In Fairyland

Borowski—Son. 1

Herbert—Indian Summer

Liadow—Music Box

Demarest—Toccata

Jenkins—Dawn. Night.

Guilmant—Lamentation

Demorest—Pastorale

Bubeck—Meditation

FREDERIC T. EGNER

Dett—Mammy. Deserted Cabin.

Brahms—Hungarian Dance

Macfarlane—Evening Bells

Herbert—Fortune Teller

Dvorak—Slavonic Dance

Rimsky-Korsakoff—Hymn to Sun

Flagler—Old Folks at Home

Sykes—Novelette

LILLIAN ENGELHARDT

TOWN HALL—NEW YORK

Coleman—Londonderry Air

D'Antalfy—Sportive Fauns

Stebbins—Where Dusk Gathers

Maquaire—Finale (Son. 1)

Day—Allegro Symphonique

Saint-Saens—Swan

Sheldon—Caprice

Nevin—Venetian Love Song

GUY C. FILKINS

Nevin—Rosary

Wolstenholme—Allegretto

Grieg—To Spring

Yon—La Concertina

Braga—Angels' Serenade

Sibelius—Finlandia

JOHN S. GRIDLEY

Guilmant—Prayer and Cradle Song

Blumenthal—Swan Song

Sjogren—Erotikon

Fletcher—Festival Toccata

Beethoven—Festival Toccata

Beethoven—Menuet G

Boellmann—Suite Gothique

*WILLIAM CHURCHILL HAMMOND

OLD FIRST CHURCH—HUNTINGTON,
N. Y.

Dedicating new 3-m Casavant

Saint-Saens—Benediction Nuptiale

Gluck—Gavotte A

Bird—Oriental Sketch

Handel—Suite D

Borodin—At the Convent

Scott—Song of East. Vespérale.

Grieg—Piece Symphonique

MISS MABEL M. HAMER

Gounod—Processional March

Dawes—Melody

Yon—Gesu Bambino

RAY HASTINGS

†ST. PAUL'S CATHEDRAL—LOS ANGELES

Hastings—Chorus of Welcome

Creatore—A Dream

Chopin—Preludes 7 and 20

Wagner—O Star of Eve

Sullivan—Lost Chord

Hastings—Forgiveness

*HARRY B. JEPSON

Guilmant—Marche Funebre

Boellmann—Ronde Francaise

Dupre—Prelude G-m

Roger-Ducasse—Pastorale

Jepson—Masquerade

James—Meditation Ste. Clotilde

Elgar—Sonata G

Barnes—Chanson

Yon—Minuette antico

Delamarter—Carillon

Franck—Priere

WARREN F. JOHNSON

†Rheinberger Program

Meditations Op. 167

Preludio

Tema variato

Visione Op. 156

Trios, Op. 189

Allegretto Am

Andantino B-f

Fugue (Son. 7)

Adagio and Finale (Son. 5)

†MISS CHARLOTTE KLEIN

Maily—March Solennelle

Bonnet—Reverie

Dethier—Brook

Lemare—Inspiration

Widor—Son. 6 Op. 42.

CASPAR P. KOCH

Dethier—Prelude Em

Kroeger—March Pittoresque

Saint-Saens—Fantasia E-f

Yon—L'Organo Primitivo

Morandi—Concert Overture

Brewer—Springtime Sketch

Macfarlane—Evening Bells

Yon—Cristo Trionfante

Three Spring Songs:

Macfarlane—Spring Song

Hollins—Spring Song

Mendelssohn—Spring Song

Guilmant—Moreau de Concert

de Lille—Reve Charmant

Jawelak—Madrigal

Jaernefelt—Praeludium

Jawelak—Fantasy

Wolstenholme—Question. Answer.

Kinder—In Moonlight

Liszt—Les Preludes (Organ—Piano)

Program Criticisms

Rambling Thoughts on the Palatability of Feasts Musical Offered by Organists for Public Enjoyment

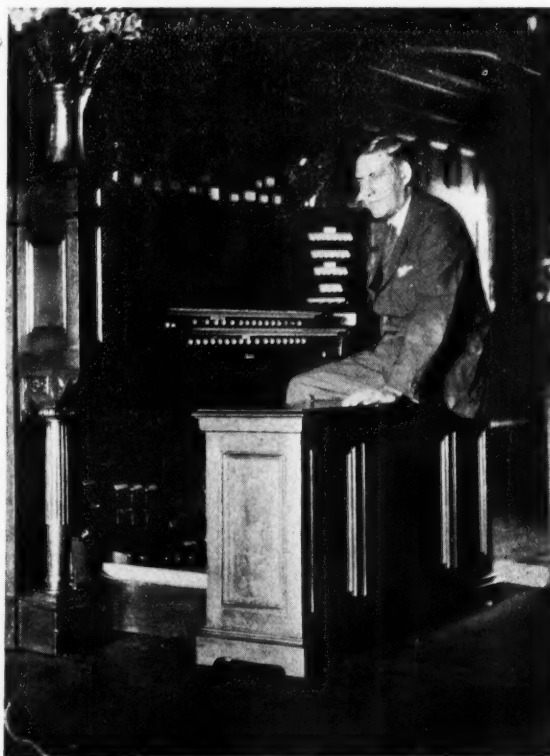
PROGRAM 10

Yon—Sonata Romantica
Yon—Christmas in Sicily
Bach—Prelude and Fugue C
Yon—Hymn of Glory
Boex—Marche Champetre
Remondi—La Goccia
Yon—First Concert Study

REAMS and pages have been written on the subject of program-making and still we suffer from poor programs more than from poor playing. Why will recitalists insist on playing what they as trained musicians like instead of what the general public enjoys or can understand? One marvels not that a small group would assemble to hear such a program as this but rather that there should be an audience at all. Surely the only explanation for even a meagre attendance is either because of ignorance of the programmed numbers or clever advertisement of the artist. (Incidentally, in recent years we have had far too much propaganda exploiting only mediocre

ability. The truly pitiful reaction from this type of program is its tendency to decrease rather than elevate the popularity of the organ as a concert instrument.

What's wrong with the program? Not only too much technic and numbers without emotional appeal, but also too much Yon. Not that we don't like Yon. We also like ice cream but we don't eat a seven course dinner made up of various flavors of ice cream. In the quoted instance, even variety of flavor seems to be sadly lacking. Excluding the Bach—to which we bow with the expected reverence—there is not a single selection on the program with which the audience has even the slightest acquaintance, and what's more, the audience could hear that same program three times daily for a week and at the end of that period not five persons (always excluding the musically educated) could whistle or sing four consecutive measures of any one of the numbers.



MR. CHARLES M. COURBOIN

Whose personality reflects itself in an artistry that has won him fame, at the Kimball in the residence of Col. Watres, Scranton, Pa. The future of the organ recital in the new field of the private residence depends entirely upon its making good as entertainment, with cultural values rather than educational. Mr. Courboin is ideally fitted for the task.

People attend concerts for pleasure and they enjoy hearing a familiar tune and are quick to appreciate even a new melody but they righteously resent having a lesson in musical mathematics crammed down their throats. I'd wager too that this program took over an hour and a quarter to play. That should be the absolute time limit for any organ recital which is not relieved by either vocal or other instrumental assistance.

The final programmed crime, with its proudly advertised 1467 hind-foot notes in about three minutes, can be dismissed with the remark that the circus or vaudeville stage is the proper place to display acrobatics—not a recital on the King of Instruments. Could you imagine Kreisler trying similar antics on his violin? But then, I once knew a young lady whose sole claim to attention was her ability to imitate the barking of a fox terrier. She was proud of the accomplishment and inflicted the performance on her friends on many weird and inappropriate occasions. Perhaps likewise the ability to kick the pedal keys according to speedometer readings may give one the right to exhibit the feat (or feet—choose your own spelling) ad libitum. I don't know. I've never tried it. (You've nerve, T.S.B., to ask one to give their "sub-conscious and conscious reflective and constructive criticism of the program as a program" in 500 words. As Jeff says "It can't be did.")

—HARRY EDWARD MUELLER

PROGRAM 11

Schminke—Russian March
Hollins—Intermezzo D-f
Bach—2 Choral Preludes
Clokey—Fireside Fancies
Dvorak—Largo New World
Cui—Orientale
Russell—St. Anne de Beaupre
A Familiar Melody
Widor—Toccata (Son. 5)

WIDOR is fine; brilliant, good climax for the program. Hope you allowed applause. Like this number only at the end. A Familiar Melody is a fine idea; Vox, beautiful tones, perhaps Chimes, etc. ad a sugary infinitum. Fine diet for the public, and some of these old things are fine music in the bargain. At any rate they do attract audiences. Good. Russell is excellent, especially with descriptive note. Orientale good for color flash, setting up a "different" spot for your program; not sure you've picked on the best thing though; why not one of Stoughton's original organ things? Largo is bully. Don't like your placing it after Clokey. Ought to come after a big noisy number, I think. Clokey—well, don't know it intimately yet, but guess it is very good food for recital programs; imagine it is an

audience-builder. Good programmatic title anyway. And even a title catches people. Bach. Why so serious? You're entertaining, not leading in prayer. All right if you must do it, and sometimes a choral prelude is superbly beautiful, if it comes after a sonata movement, say a Guilman Allegro. But not after Hollings. Why not give them the Bach Gigue Fugue, or one or two of the 8 Little? They are really charming little things, well within popular comprehension. Hollins is fine, melody, harmony, rhythm, everything good to eat. Schminke is colorful, adds variety; but I'd not place it first; I want variety not at the beginning but in the middle, and neither beginning nor end. Don't like your note at the end about the collection; too ordinary. Why not put it in this light: Church exists to serve; its employees to serve; its organ to serve; but church cannot serve sweet grapes off a dead vine. Hence, dig out some silver please. Not so frivolous, but the idea.

Chiefly my complaint is against the flash of color at the START; the order is not contrary enough in the Hollins-Bach, nor strong enough in the Clokey-Dvorak. Perhaps you have more sugary things than you need; personally I approve of every one of them, but it may be too soft a diet. I'd be inclined to stiffen it with a Guilman sonata movement—1st Allegro, 5th Scherzo, 6th Allegro, or something similar. I'd ask for something like, well, the Allegro from the Guilman first, or from the 6th to open with, and perhaps the whole first could do as the opening Schminke-Hollins-Bach. That would not be too stiff. Then the rest of your program would sail along beautifully, with one of the Cui-Russell-Clokey things cut and a Bach Gigue or other bright Fugue inserted, after which the Dvorak. Then the Stoughton or Cui, the Familiar Melody, and the Widor.

—SEMPER

Points and Viewpoints

RUN HIM DOWN!

By A SALESMAN

LAST summer I had a lead on a prospect. Wrote several times with no reply. Last Thursday, the 13th, while driving over a bridge in this town a flivver in front of me stopped. I stopped, too, after I had smashed into his rear mud-guards and dented him up a little. The driver was the non-communicative pastor of the church, and I got my report all right.

Incidentally it cost me 65c to fix my car, and will cost about \$5.00 to fix his. As I am insured, I am not worrying.

You might pass along the suggestion to the other boys with cars that when



MR. HENRY BRETHERICK
One of the veteran organists of the Pacific Coast.

they see a minister who won't answer letters, run him down and get acquainted.

LET'S IMPROVE IT

THIS is for your humorous column, wrote a subscriber. It was a clipping from a church calendar about a new organ. The organist was called "the solo organist" at three national Expositions; he was not the soloist at any of them, but a soloist at all of them. Let's improve our accuracy. The Guild won't allow a man to say he is "the Founder of the A.G.O.," for no man is that; he can only be a Founder. Continuing: "This instrument is pre-eminently a church organ as against a play-house instrument. It was built expressly for this auditorium," all of which is a waste of space to remark. Let us tell our public something interesting, and also true. The "relay in this instrument is as large as the telephone exchange of a fair-sized city, having a number of miles of wire . . . different from the old organs where only slow legato music could be played. . . . housing for the motor has been very effectively accomplished," all of which is in spirit unfair to the product of a good builder whose factory and office have spent sincere effort in producing a work of art, not a freak for a side-show audience. Can't we describe his product in popular language but with intelligence and respect?

Biographical

MR. HENRY BRETHERICK, an organist of long residence in San Francisco, was born in Horsforth, a suburb of the city of Leeds, one of the great

musical centers in England, a city which contains many notable organs, and which has been the home of many celebrated organists.

Mr. Bretherick received his first musical inspiration from Doctors' Spark and Bowling and James Broughton and at the age of twelve years began his career as a church organist.

In 1873 he became a resident of Jacksonville, Ill., filling positions as organist in the Westminster and First Presbyterian Churches for ten years. In the latter church he was instrumental in installing a new 3-31 Pilcher. During this period he was successively Director of Music in the Jacksonville Female Academy; the Illinois Female College (now the Women's College) and the Illinois Institution for the Blind.

Following a period of ill-health he spent one year in Rochester, Minn., as Director of Music in Youngs' Academy, returning to Quincy, Ill., in 1884 as Director of Music in Chaddock College and organist at the First Union Congregational. In this church also he was instrumental in securing a 3-33 Johnson.

In the year 1886 he founded the Quincy Conservatory of Music, and continued its director until 1891 when ill-health again caused his removal to Tacoma, Wash., as organist of the Presbyterian Church.

In the year 1893 he accepted the position of organist in St. Luke's of San Francisco and in 1895 became organist at the First Unitarian where he remained for twenty-six years; during this period he had the privilege of introducing the Skinner organ to California, with a new 3-41.

Mr. Bretherick's life work has been devoted to the organ as an instrument and as an instructor in the various branches of music in all of which he has maintained a progressive attitude to which his many successful pupils will attest.

In addition he has been affiliated with the A.G.O., the N.A.O., and the M.T.N.A., for many years, and as President of the California Music Teachers' Association succeeded in establishing it as one of the strong and influential State organizations.

Mr. William Ripley Dorr

William Ripley Dorr was born in St. Paul, Minnesota, June 19, 1891. His mother was a church contralto who sang at Samuel A. Baldwin's first organ recital. He received his early education in St. Paul and in Englewood, New Jersey; graduated from high school in 1908, taught manual training in the St. Paul public schools for two years, then went to the Uni-

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versity of Minnesota, where he received his degree in mechanical engineering in 1914. While in high school he studied organ with G. H. Fairclough and sang in Mr. Fairclough's choir at St. John's Church.

At seventeen he was organist and director at Park (now Plymouth) Congregational Church, then organized his first boychoir at Ascension Church, Stillwater, Minnesota. During his college course he was organist and choirmaster of Holy Trinity Church, Minneapolis. While there he bought a Hall Organ for that Church, and this purchase resulted in Mr. Dorr's becoming representative of the Hall Organ Company, in which capacity he designed, sold, and opened many organs for the Hall Company. Mr. Dorr remained with the Hall Organ Company for four years, except for an interval of a few months selling motor trucks, an experience which proved to him that he belonged in the organ business.

In 1916 Mr. Ernst Schmidt convinced Mr. Dorr that his destinies lay with the Aeolian Company, and accordingly he moved to Chicago and joined the Chicago sales force. Here he became concert organist for the Paulist Choristers of Chicago, and studied Father Finn's method of boychoir training for two years as a member of this organization. While studying with Father Finn, Mr. Dorr toured the United States and Canada as concert organist for Paulist Choristers and teacher of mathematics in the choir school.

He served in the Navy during the war, and upon his release in 1919 returned to the Aeolian Company and also became organist of Emmanuel Episcopal Church at LaGrange, a suburb, where he established a choir of boys and men which gave many concerts under the name of Emmanuel Choir of LaGrange. This choir was the only Protestant choir trained by Father Finn's method and publicly endorsed by Father Finn. During Mr. Dorr's directorship the choir, which was entirely voluntary except for the soloists, grew to a membership of 75 and a probationary class of 15, thus disproving the theory that it is no longer possible to have a successful voluntary choir. Emmanuel Choir specialized in eight-part unaccompanied work, and gave 54 concerts under Mr. Dorr's direction, most of them outside of LaGrange, and including appearances in Kimball Hall, Chicago, under the direction of F. Wright Neumann, and in Racine, Milwaukee, and many smaller places.

In 1923 Mr. Dorr was appointed manager of the Los Angeles office of the Aeolian Company's organ department, where he was in charge of Pacific Coast business, having a beautiful studio equipped with a 2-23



MR. WILLIAM RIPLEY DORR

Who made his fame in Chicago and then moved to the Pacific Coast where he combines the business of earning a living with the pleasure of church music.

Aeolian residence organ. Last year the Wilshire Presbyterian Church in Los Angeles decided to buy an Aeolian Organ, and one of the conditions of the contract was that Mr. Dorr was to play this organ and organize a chorus choir for the church. Accordingly, he organized an eight part choir of nineteen voices, all the small choir loft would accommodate. This organ has the Duo-Art device installed in an inconspicuous place in the organ front, and consequently this congregation has the rare privilege of hearing their own organ frequently played by such masters as Courboin, Dickinson, Dupre, Lemare, Yon, and the other famous Duo-Arters.

Mr. Dorr is married, his wife being a former St. Paul schoolmate, Dorothy Countryman, and they have a three year old son, Roger, who already evidences much interest in organ building. He is a member of the Chi Psi Fraternity, Tau Beta Pi honorary engineering society, the Guild and is a 32nd degree Mason. He is the author of a number of articles on choir training which have appeared in *THE AMERICAN ORGANIST* and elsewhere.

In December the Aeolian Company reduced Mr. Dorr's territory to Southern California, and as he needed his time to practise, he resigned December 31 and is now devoting his entire time to Wilshire Presbyterian Church. Mr. Dorr has 50 boys attending rehearsals and much interest and enthusiasm are manifest. They and 16 men will be ready to sing May 1st. This summer he is building a home at Palos Verdes Estates, overlooking the sea and the mountains, with a small organ in it, and will be associated with the estates in addition to his musical work.

Paris Notes

By HUGH McAMIS

THERE are not many organ recitals given in Paris by Americans. One which stands out this season is the one played by Miss Louise Titcomb at the Schola Cantorum. Last summer, Miss Titcomb was a student at Fontainebleau where she distinguished herself by splendid work with Widor and Libert and this winter she has been working under M. Vierne. The organ, a tracker three-manual Cavaille-Coll of superb full organ, is certainly not easy to play, having no modern appliances. But under Miss Titcomb's hands many fine effects were achieved, her superb technic especially was noticed. The two English numbers were enjoyed for their masterly registration. There was no American composition on the program. When will we get musically patriotic? There were two groups of songs sung by an assisting artist, one group by M. Vierne and accompanied by him at the piano. The hall was generously filled, a rare treat to a foreigner.

I am sure we would enjoy listening to organ recitals under such ideal conditions as exist at the Casino at Nice, on the glorious Riviera. The Casino, altho not a building of rare beauty, is the largest in Europe. There is a symphony orchestra playing daily and at rare intervals the organ is played too. The picture is a most colorful brilliant affair, the royalty of Europe, the brains of the world, and the wealth of America all mingling together, taking afternoon tea or after dinner for coffee.

The organ is not a model instrument and our ever-needed friend the tuner seems not to have been near it for months or even years. Our ever-faithful friends, the reads, are so quick to tell us! I had the pleasure of hearing M. Dupre recently with the orchestra. One could not help feeling the great handicap, as one cannot play an effective recital on too small an organ or a large one out of condition.

The Bach was not any too clear, a fault of the organ no doubt; the Carillon by Bourdon, who is the organist at Monaco to the Prince of Monaco, was graciously played, being dedicated to M. Dupre. The Symphony was badly placed as one was willing to hear something lighter after several cups of tea (or even other beverages unknown to America). If every church would send its organist for a vacation to this divine land maybe our church music would be more inspired!

I notice in the April issue of the *Musical Times* (London) a letter speaking of dumb organs at Queen's Hall and Albert Hall. The Queen's Hall organ was built some thirty years ago and has never had a regu-

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Art of Photo Playing by M. M. Mills, paper cover \$12.00: An Exhaustive instruction book, invaluable to beginners; a great wealth of suggestion; 8 x 11, 80 pages.

Church Music by Edmund S. Lorenz, \$3.50: Arranged by topics, biographical suggestions, history, philosophy, psychology, everything to interest the church musician; 5½ x 8, 466 pages, 1923 edition.

Encyclopedia of Music and Musicians by Waldo Selden Pratt, \$6.00: Revised and enlarged version, 1924; 1,450 articles, 7,500 persons, 235 community records, etc. etc.; 6½ x 9½, 976 pages, illustrated.

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First Lessons on the Organ by Gordon Balch Nevin, \$1.50: "The purpose is to provide a close-knit and systematic approach to the organ, with economy of time and energy; to cover the student's needs during the first year or less;" 9 x 12, 96 pages.

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Hints on Organ Accompaniment by Clifford Demarest, \$1.00: Full of practical suggestions, thoroughly illustrated, recommended to beginners especially; 5 x 7, 43 pages.

History of American Music, by Louis C. Elson, \$6.00. Invaluable to the musician, packed with information, delightfully written; endorsed by T.A.O. without reservation; 1925 edition, 7 x 10, 423 pages, profusely and beautifully illustrated.

Modern Organ by Ernest M. Skinner, \$1.25: Deals with the main features of the successfully artistic modern organ; 7½ x 11, illustrations and drawings.

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Voice Production, Fundamentals of, by Arthur L. Manchester, \$1.25: Invaluable lessons in tone-production for the choir-master, whether with child or adult choirs; arranged in lesson form, illustrated adequately with examples; a book that can form the basis of choir work for a period of years; 5 x 8, 92 pages.

REPRINTS

Bach Choral Preludes for Liturgical Year, by Albert Riemenschneider, gratis on request with any other order: An index of these famous choralpreludes, giving German original text with cross-index covering three famous editions, and two, three, or four English translations of the German original, showing how to use each Choralprelude in the church services; imperfect pamphlet, 7 x 10, 6 pages.

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lar organist. The Albert Hall organ is being done over at a large cost and now what chance will there be for ever hearing it frequently? Quite different are the organs in America. The only silent one I know of is in the Convention Hall at Tulsa, Okla. It has not been used for several years but the local Guild Chapter is now at work on plans to repair the instrument and have recitals at frequent intervals.

I know of nothing that extracts me more painlessly from my lowly couch on Sunday morning than the thoughts of going to the Russian Church. If choirs have modeled themselves after the king of instruments and the Russians having no such costly and involved affair have produced such perfect choirs then I say away with the King! But of course the secret is in the Russian voice. I have just returned from a tour of the English Cathedrals and nowhere did I hear such blended voices. And no complicated fugues, modern harmony anthems—good simple old fashioned harmony sung with such artistry it was amazing. Such crescendos! Such effects produced—we would do well to look into their methods.

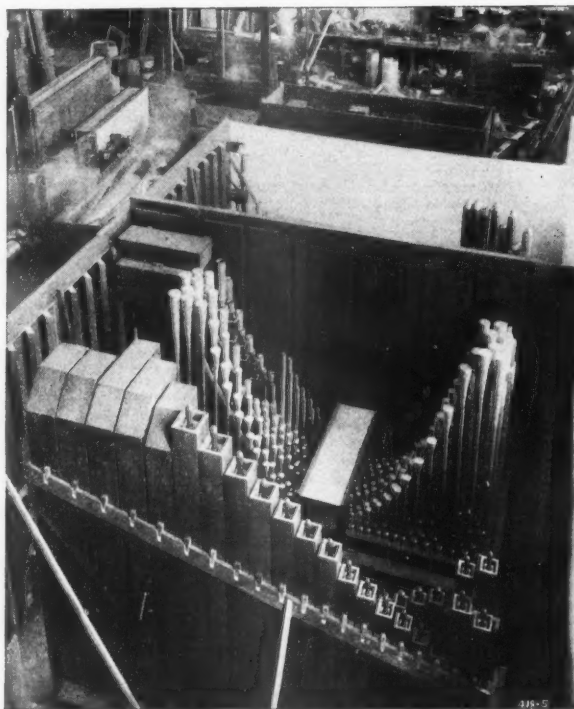
The church has so much atmosphere. The air is quite blue with incense, the priests with gorgeous colored vestments and crowns of beautiful jewels—the audience standing over two hours—one comes away with memories of two hours spent in perfect delight. The quaint, plaintive, almost sad chants echo in ones mind again and again and one thinks how much more appropriate for the simple, childlike teachings of our Lord.

Seattle

By **FREDERIC C. FERINGER**

Organists and organ builders still consider themselves doing a certain amount of pioneer work in their profession out here in the extreme Northwest corner of the United States. It is to be marveled at, the great progress that has been made when one considers that it was only just a little over fifty years ago that the city of Seattle was born and the tall timbers were pushed gradually away from the little log cabin enclosure to the present city whose skyline would command admiration from the most enthusiastic New Yorker.

Art is usually the last breath of civilization that strikes a new community and organs and organ music seem to be at the tail end of art. When in 1853 the first log hut was planted in the site of the present city, little did that sturdy pioneer builder think that almost on the exact spot of his little cabin would stand fifty years later one of the tallest buildings outside of New York City. When men



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are busy hewing down fifteen-foot-diameter trees they have little time for art. A few years later when the entire population of the town found themselves obliged to fight off besieging Indians, the organ was not yet a part of their service. In the late eighties when a disastrous fire practically wiped out the entire city it was not accompanied by a Bach Fugue.

However, the spirit of a city that will spend millions of dollars and untold energy to remove a mountain of dirt that stands in the midst of where they desire to build their city, is the spirit that will have the best of everything, even in organs. The past two decades have seen great progress in art, especially music and more especially in organs. Practically every church of any size and all the principal theaters can boast of real organs and the majority are large representative instruments from the workshops of America's finest builders.

British Echoes

By **DR. ORLANDO MANSFIELD**

IT IS never out of season to "praise famous men," so I make no apology for a somewhat belated reference to two musicians neither of whom, when alive, would have considered himself deserving of the epithet famous. Yet each of these did good work in his

day and generation, and should be remembered accordingly. The first of these, Mr. John Alexander Matthews, of Cheltenham Spa, the present residence of the writer of these notes, passed out on the 4th of May, in the 84th year of his age. Assistant organist for some time to Dr. Samuel Sebastian Wesley, at Gloucester Cathedral, and afterwards organist of several Cheltenham churches, and the founder of the Cheltenham Choral and Orchestral Society, Mr. Matthews will be best remembered by American musicians through the medium of his distinguished sons, John Sebastian, of Providence, R. I., and Harry Alexander, of Philadelphia, also through Mr. E. Shippen Barnes who recently married the deceased musician's grand daughter. Mr. Matthews possessed the ms. of the Minuet supposed to have been written by Handel to follow the Overture to The Messiah when (according to my humble opinion, as expressed in The Musical Quarterly some few years ago in the course of my article upon The Minuet in Handel's Messiah) that overture was performed as a separate movement apart from any performance of the oratorio. For much interesting information contained in that article, and for a copy of the Minuet in question, I was indebted to Mr.



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Matthews; and still remember with great pleasure the promptness and courtesy with which, at his advanced age, he answered my letters from America.

Another English organist who, a few weeks ago, departed this life at the age of 85, was Mr. John Robert Jones, of Wellington, Somerset, whose name will be familiar to American instrumentalists as the proprietor of the Toms' Tested Strings so well known to most orchestral players. As *The Musical Times* declares, Mr. Toms was "a prodigy at both ends of his long career," playing the organ officially at the age of 8 years, and studying the most advanced modern music when over 80. Prior to leaving England for the United States, in 1912, I met Mr. Toms fairly frequently. One of his most distinguished pupils was Mr. H. C. Colles, whose recent visit to America as "guest critic" is still fresh in the memory of most concert goers.

Those of my readers who are making frequent railway journeys will be interested in my article in the June issue of *The Choir*—that bright little periodical edited by Mr. J. T. Lightwood, the author of *Hymn Tunes and their Story*—on the subject of *Railway Rhythms*. So far as I am aware, this article constituted the first attempt that has been made to record in musical notation the pulsations produced by the wheels of a car as it pass over the joints in the rails. As each railway company in Great Britain has its own method of plate laying, the rhythms produced are most varied. The most striking of these I have endeavored to "set down" from notes made during frequent and extensive railway journeys while on examination tours, the latter of which have carried me over almost all the railway systems in the United Kingdom.

The foregoing note, on a somewhat personal topic, reminds me that the fine four-manual organ which I designed for Belgrave Church, Torquay, one of the most beautiful towns on this planet, has recently received a new electric blowing apparatus. In the metropolis, Southwark Cathedral, on April 25, held a Shakespeare Commemoration Service at which all the music rendered was selected from the works of musicians who were contemporaries of "the Bard of Avon." Then, on May 18th, at the Mansion House, London, a meeting was held in support of the Cecil Sharp Memorial Fund, by which it is proposed to raise £25,000 (about \$125,000) for the provision and equipment of a central building for the English Folk Dance Society. £5,000, sufficient to purchase the site of the proposed building, has already been subscribed. The late Mr. Cecil Sharp will be known to most musicians in America through his



MR. JOSEPH R. TAYLOR

Appointed to the new 3-m Austin in Union Church, Hinsdale, Ill., where he has a 100-voice mixed chorus—divisible into three separate organizations: men and boys, junior girls, and women's choir. Mr. Taylor began study under Mr. Hugh Porter, now of New York, but has spent the past five years in study under Mr. Frank Van Dusen in American Conservatory, Chicago, where he received his Diploma, Bachelor's degree, and a Gold Medal for excellence in playing. He formerly played in Oakland Methodist and Evangelical Emmanuel, both of Chicago, and is a member of the Guild and the Sinfonia Fraternity, Chicago. During the season he gives two recitals monthly on the new Austin.

efforts, made a few years ago, to collect the "primitive tunes and dances" of the descendants of the early English settlers in the Appalachian mountains.

SALESMANSHIP SANS HAMMERS

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J. FISCHER & BRO. issued an attractive invitation to the profession to visit the new store at its very convenient location at 119 West 10th Street, New York, and personally inspect the growing stock of Fischer publications for the Christmas season.

LORENZ has issued a little catalogue of organ music for church use, with thematics, so that purchasers may know for certain what they are ordering.

SCHMIDT has a new leaflet showing the matrics of eight contemporary organ pieces from the Schmidt catalogue, including Dr. Roland Diggle's *In Pensive Mood*, which T.A.O. incidentally considers more capricious-like than pensive—for which thought R.D. threatens murder.

POMONA COLLEGE has a gift of \$2,000. for yearly prizes in its organ department, headed by Mr. Walter E. Hartley who will supervise the annual award of a \$50. prize for organ playing; it will be known as the Barbara Sanford Allen Prize.

FONTAINEBLEAU organ class totaled fourteen, six of whom received diplomas, two with special mention—Mr. Alexander Schreiner of Salt Lake City, a Libert pupil, and Mrs. Forrest McGinley of Memphis, who studied in Paris with our Paris Representative, Mr. Hugh McAmis. Mrs. McGinley, Mr. Schreiner, Miss Emily Bookell, and Mr. W. Lawrence Cook participated in a recital on the new 3-20 Cavaille-Coll organ presented to the School by the American committee.

MARCEL DUPRE toured Great Britain in November and December, then visits Belgium, Switzerland, Italy, and Spain for recitals, and gives his own annual recital at the Trocadero early in the Spring. His new book on Improvisation is promised for early publication by Leduc, Paris.

CHARLES M. COURBOIN played to an audience of four thousand for the opening recital in Westminster Cathedral, London. He went to Brussels by airplane for a recital at the Conservatory, and played in Antwerp before returning to England to complete his tour. He returns to America for recitals early in December.

DR. RAY HASTINGS serves his church in Los Angeles with such complete satisfaction that he has become a "head-liner" on all church advertisements.

NEW YORK CITY is having another skyscraper church, the Park Avenue Methodist, with the explanation that the 15-story part of it is to be merely an apartment house while the church is quite a separate structure and only four stories.

MILTON SLOSSER is furnishing his own organ scores for the feature films in the Missouri Theater, St. Louis, and gets credit for it on the program; Mr. Joseph Littau, one of Broadway's best, is conductor in the Missouri.

M. P. MOLLER has issued a 16-page booklet entitled *Concert Organs*, which deals especially with duplexing; there are two examples of duplexed specifications, backed up with clearly stated arguments. The first page makes this significant statement: "The only criterion in Concert Organs is beauty, power, variety of effect, and general usefulness."

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